DOCUMENT RESUME

ED 272 881 CS 209 961

TITLE Literature Guide 9-12.
INSTITUTION Georgia State Dept. of Education, Atlanta. Office of Instructional Services.
PUB DATE [83]
NOTE 92p.; For the Language Arts Guide 9-12, see ED 257 124.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *Adolescent Literature; Critical Reading; Curriculum Development; *English Curriculum; *High Interest Low Vocabulary Books; High Schools; Instruction; Literary Devices; Literary Genres; *Literature Appreciation; Reading Comprehension

ABSTRACT

The developmental approach to high school literature study in this guide involves an instructional model emphasizing fluency (a period of responsiveness and support by the teacher), control (that part of instruction traditionally recognized as a high school literature), and precision (that phase of instruction in which rigor and intensity in literary interpretation become the students' primary concern). The guide contains descriptions of the philosophy governing development of the literature curriculum, the concepts and skills students are expected to learn, steps for developing a secondary school curriculum, and the model for teaching literature. The major portion of this guide presents (1) lesson plans for teaching nonfiction literature; (2) unit lesson plans for teaching traditional school literature, adolescent literature, and high interest easy reading literature; and (3) a model, containing three stages, for teaching writing in the literature class. (HOD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED272881

Literature Guide 9-12

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Georgia Department of Education

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Georgia Department of Education

CS209961

Foreword

Reading and studying literature are essential to a good public school education. Reading broadens students' understanding of history. It helps them to define and refine their views of the world and the human events around them. It enlarges and enriches their experience with language and the written word.

English language arts personnel should design a high school curriculum which provides activities to increase students' understanding of and appreciation for literature. This guide was developed for curriculum workers, teachers and system-level personnel to help accomplish that task.

Werner Rogers
State Superintendent of Schools

Acknowledgments

The Georgia Department of Education gratefully acknowledges the time and efforts of those individuals responsible for developing and writing this guide. Without the contributions of the literature guide writing committee, this document could not have been produced.

W. Geiger Ellis
University of Georgia

Martha Jones
Bibb County Schools

Dan Kirby
University of Georgia

Tom Liner
Dougherty County Schools

Dan Ward
Georgia Department of Education

Ann Williams
Gwinnett County Schools

J. Edwin Youngblood
Gwinnett County Schools

Preface

This guide, along with the *Language Arts Guide 9-12* and the *Language Usage Guide*, provides background information and a framework for planning, developing and implementing an instructional program in literature. The *Literature Guide* 9-12 offers suggestions for instruction and other information that teachers and curriculum workers will find useful. We consider this document a beginning point. We expect those who use it often to adapt and amplify this information to help youngsters begin to realize the significance of literature.

Lucille G. Jordan
Associate State Superintendent
Office of Instructional Services

R. Scott Bradshaw
Director
Division of Curriculum Services

Contents

Introduction 5
Philosophy 6
Concepts and Skills 7
Developing a Curriculum 8
Model for Teaching Literature 11

Traditional School Literature 15
Unit Lesson Plan - Grade 9 19
Unit Lesson Plan - Grade 10 23
Unit Lesson Plan - Grade 11 27
Unit Lesson Plan - Grade 12 39

Nonfiction Literature 43
Lesson A 44
Lesson B 46
Lesson C 46

Adolescent Literature 49
Unit Lesson Plan - Grades 9-12 55
Unit Lesson Plan - Grades 10-11 61
Unit Lesson Plan - Grades 11-12 67

High Interest Easy Reading Literature 77
Unit Lesson Plan - Grades 9-10 81
Unit Lesson Plan - Grades 11-12 83

Writing in the Literature Class 87

Introduction

Literature instruction in high school is best approached developmentally. Whether students have succeeded in acquiring all the requisite skills associated with the able reader, the teacher of English language arts must provide for instruction in literature.

Many youngsters come to high school as able and competent readers who can read but do not. On the other hand, there are high school students who are still grappling with basic reading skills, skills unevenly acquired and poorly controlled. Then there are those students who can and do read, but much of their reading is self-sponsored and unguided. School-sponsored reading for this final group is at times seen as an intrusion on self-sponsored reading time.

The approach suggested in this guide is developmental. It follows the models used in the *Language Arts Guide 9-12* and (to some degree) in the *Language Usage Guide*.

Philosophy

Literature

Literature is the verbal expression of the human imagination and one of the primary ways a culture transmits itself. Reading and studying literature adds a special dimension to students' lives by broadening their insights; allowing them to experience vicariously places, people and events otherwise unavailable to them while adding delight and wonder to their daily lives.

Through their study and enjoyment of literature, students should

- realize the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.
- be able to identify with fictional characters in human situations as a means of relating to others; gain insights from involvement with literature.
- become aware of important writers representing diverse backgrounds and traditions in literature.
- become familiar with masterpieces of literature, both past and present.
- develop effective ways of talking and writing about varied forms of literature.
- experience literature as a way to appreciate the rhythms and beauty of the language.
- develop habits of reading that carry over into adult life.

Concepts and Skills

The learner will

- read from a variety of materials, recognize and demonstrate an understanding that literature has a variety of purposes — artistic expression; recording events, ideas and values of diverse societies and cultures (past through present); entertainment and diversion; extension of individual knowledge and experience; comparing values, beliefs and behavior.
- recognize and demonstrate an understanding that individual reactions to and perceptions of literature are affected by many factors such as attitudes, experiences, maturity and knowledge.
- demonstrate an understanding that literature has a variety of external structures, e.g., poetry, prose, fiction, nonfiction and drama.
- recognize the complexity of the individuals and situations depicted in literature.
- recognize that critical reading requires reader involvement and interaction with the material being read.
- develop critical reading skills.
- recognize the importance of making inferences and drawing conclusions in reading literature.
- demonstrate the understanding that literature can be read and compared from several perspectives, e.g., genre, theme, chronology and nationality.
- recognize that literary works can take a number of forms, e.g., fables, myths, fantasy, short story, novel, essay.
- recognize and understand the various recurring features of each literary type.
- make individual, personal determinations of worth, desirability and acceptability of various pieces of literature.

Steps for Developing a Secondary School Curriculum

Task	Responsibility of
1. Formulate curriculum committee composed of the following members. • Local curriculum director • Local supervisor or designated curriculum leader • Representatives from teachers in elementary, middle and secondary schools • Media specialist • Representatives from other curriculum areas (to be called on as needs arise) • Guidance counselor (to be involved periodically).	Curriculum leaders.
2. Develop goals of learning. • Study general and specific goals of local and state education agencies and state and national professional organizations. • Study (or formulate) philosophy of school system regarding general education. • Consider local students' present and future needs.	Curriculum committee
3. Review state and local high school graduation requirements and statewide criterion-referenced test objectives.	Curriculum committee
4. Study materials and provide sufficient time to discuss findings regarding the following questions. • How do students acquire skills or concepts? • What are students' present attitudes toward school? What changes in attitudes and appreciations do you wish a modified program to attain? • Are there specific needs for your community? Are there particular needs in careers typically pursued by your students? • Do current courses include sufficient opportunities for problem solving and evaluation of problem solving? • What strategies of teaching should be employed? Are a variety of strategies used in teaching each course? • What major topics should be addressed in the curriculum? Where should these be addressed?	Subcommittees of curriculum committee

Task	Responsibility of
Note: ***Keep notes on readings to help in writing courses, especially activities and references.*** These findings should provide a framework within which the curriculum can be built.	
5. Develop student objectives for education and indicate those essential skills expected of graduating seniors, whether they enter the world of work or postsecondary schools.	Curriculum committee and consultant(s)
6. Review existing curriculum to find out if essential skills are included in appropriate courses. Indicate those missing from the curriculum.	Curriculum committee
7. Review existing curriculum in terms of stated goals, objectives and local student needs. Indicate inconsistencies.	Curriculum committees
8. List courses to fulfill needs of local students. Some may be mini-courses linked together for one quarter, one semester or one year, according to school size and organization.	Subcommittees and the committee of the whole of the curriculum committee
9. Write tentative course plans using information and writings from previous steps. Plans should include the following. • Title—succinctly reflecting nature of the course • Course description—a brief narrative to be included in course catalog • Course objectives—each containing condition, task, level of acceptability and each keyed to student competency(ies) required for graduation • Course content—an outline of topics • Instructional activities—relating to objectives • Procedures for evaluating courses—representing methods of assessing students' achievements of objectives • Resources—including print and nonprint media, equipment and human resources helpful in achieving student objectives	Subcommittee
10. Review tentative course offerings and respond to the following questions. • Have appropriate offerings been provided for all levels of students? • Can appropriate courses be scheduled each quarter or semester for all students? • Have courses been identified which match minimum requirements for graduation? Do	Subcommittees and the committee of the whole, teachers and consultant(s)

	Task	Responsibility of
	these courses include the competencies required for graduation? • Are courses planned to allow for as much flexibility in scheduling as possible? • Are course objectives stated so that evaluation of student attainment can be measured? • Do the courses provide opportunities for a variety of strategies including discovery approach, small group or individual activities, observation, exploration, investigation, inquiry, organization of ideas, organization of data, applications to other disciplines, reinforcement? • How can the level of student involvement be increased? • Are student activities appropriate with respect to needs, abilities and interests? • Based on present inventory are all needed materials on hand? If not, list missing materials and rank them from most to least needed.	
11.	Revise the tentative courses on the basis of responses to task 10 above.	Subcommittees
12.	Develop a plan to field test the program.	Subcommittee
13.	Select schools and teachers to field-test the program.	Administrators, curriculum leader
14.	Field test the program; keep notes regarding changes needed in the program.	Designated personnel
15.	Review/revise curriculum; use questions in previous steps to develop plan for review/revision.	Curriculum committee
16.	Plan for evaluation of curriculum.	Subcommittee
17.	Formulate and implement staff development ment plan.	Subcommitte, curriculum leader, appropriate administrators and all staff
18.	Implement the curriculum plan.	Appropriate administrators and staff
19.	Evaluate the curriculum each year.	Appropriate administrators, curriculum leader and designated staff members
20.	Review findings of the evaluation each year and plan revisions where needed.	Designated personnel

Model for Teaching Literature

Three phases of instructional methodology are suggested for implementing a developmental approach to literature. These phases are Fluency, Control and Precision. The amount of time and intensity associated with each phase is determined more by the students' abilities and intellectual growth rates than by the school calendar or quarter/semester programs. Junctures between phases are uneven and not clearly delineated since the entire model describes a process of development across a range of performance as opposed to the achievement of clearly marked goals or points. Students' development as consumers of literature must be viewed organically; growth is uneven from student to student and uneven within the same student across time.

Fluency

Fluency is best characterized as a period of responsiveness and support on the part of the teacher. There is less concern with teaching traditional literary elements and structures in this phase and more concern with creating a positive response to literature within the students. In other words, creating an atmosphere of least pressure in which to nurture a love of literature within the student.

Control

Control is that part of instruction more traditionally seen and recognized as high school literature. In the control phase, all the various literary elements, structures and patterns come into play not as a part of instruction but as tools for willing readers to further their reading and to become more efficient, adept readers. Control is built upon a base of a comfortable, fluent reader.

Precision

Precision is that phase of instruction where rigor and intensity in literary interpretation becomes the students primary concern and activity. The teacher's role in this phase is less direct. The teacher plans interactions, directs discussions and participates as a colleague; but primary responsibility rests with the student, not with the teacher.

The chart that follows suggests student and teacher behaviors appropriate to each phase of development. Grade level designations are not included because growth and development is individual and rests as much on ability and past experience as it does on teacher determination or expectation. However, as a benchmark only and a risky one at that, fluency might be seen as a 9th grade phase, control as a 10th and early 11th grade phase and precision as a late 11th and 12th grade phase.

Fluency

Student

- engages in broad reading
- engages in self-sponsored reading
- has unlimited rejection rights
- provides personal responses
- grows aware of potential literature
- experiences literature
- talks about the reading process and the experience of reading
- shares (highlights) passages, portions, excerpts
- evaluates writers and writing (critic's corner)
- responds to the experience of peers
- connects reading to personal experience
- probes
- clarifies
- talks about reading changes as experienced
- reads aloud

Teacher

- assures acceptance
- provides comfortable surroundings
- provides in-class time for reading
- participates in reading
- models reading behavior
- arranges meetings for students with writers
- reads aloud
- offers limitless options
- builds a community for reading
- listens to student read
- attends to the reading of students
- demystifies reading
- makes access points to reading
- allots time in class to read

Control

Student

- recognizes patterns in reading
- recognizes preferences in reading
- suggests similar works to be read
- follows single author through several works
- reads to answer personal questions
- develops critical language base
- develops responsibility for reading, shares connections to other works
- nominates whole-class reading selections

Teacher

- recommends selections based upon student's prior experiences
- capitalizes on student's growing recognitions
- nominates/recommends works
- introduces new works from teacher's own reading and reviews
- encourages/fosters divergent views of the same work(s) among students
- builds cluster bibliographies
- selects work for student reviews and recommendations
- connects works and ideas
- builds/provides opportunity for students' becoming the expert
- models critical language and vocabulary
- creates opportunities for students to apply critical vocabulary
- adds structure to critic's corner through discussion guides, questions, etc.
- assigns whole-class readings of single works

Precision

Student

- volunteers/brings critical materials, resources, essays, etc.
- considers/adopts/experiences/tries various critical approaches to literature
- reports powerful (vivid) involvement with reading materials; (imagination and intellect propel student's mind to near physical and psychological reality of writer's world)
- discusses works from various critical postures
- discusses the appropriateness and effectiveness of various critical theories in evaluating work(s)
- develops (demonstrates) an interest in the class
- responds to literature in mixed forms
- probes writer's mind
- probes writer's technique
- experiments with writing within structural, cultural, technical, stylistic constraints; read and experience ideas and concepts across literary forms
- experiences literature through a variety of forms
- expands response to and evaluation of literature through mixed formats and different media
- recognizes social contexts of works as significant elements
- advances own theories and critical postures
- evaluates works using varying/differing critical value systems
- practices willing suspension of disbelief (engages)
- articulates consistent, personal, critical approach
- shares/exchanges critical values with colleagues
- probes rationale behind critical postures
- reads work within and across time, cultures, nationalities and values systems
- consider interrelationship between and among ideas, techniques, philosophy, technologies, religions and literature.

Teacher

- moves classroom environment to symposium or seminar structure
- lends support (referees)
- evaluates student performance using adult standards

Traditional School Literature

Introduction

As the forces which shape our ideas about and attitudes toward teaching grow and wane, so change the materials we use in our classes. In the 1950s and early 1960s English teachers chose "real literature" to teach primarily because English teachers were English majors. Teachers taught what they were taught. Then during the late sixties and early seventies, we began the quest for relevance. Somewhere we decided that traditional school literature was no longer relevant: it did not deal with the realities of our students' lives nor did it reflect their interests. To remedy this problem, we gradually lessened the emphasis on traditional school literature and placed more emphasis on adolescent fiction or high-interest, easy-reading literature. However, both types of literature have definite places in English curricula; one type should not replace the other.

Traditional school literature is not simple to define. Here the term means the study of literary genres—the short story, non-fiction, plays and novels. In many cases the works studied within these genres are considered classics, or works which have survived long periods of time. However, we should not limit our definition to include only works by writers who have been dead for a hundred or so years. Works by more recent writers are certainly worthy of our consideration if we take into account the writer's purpose, style and the quality of the work.

Furthermore, let us not assume that traditional school literature should be reserved only for those students placed in advanced classes. Other students are certainly capable of reading, understanding and appreciating this type of literature. Often the average student is pleased to read and study a classic he or she has heard about but never read. If the selected work offers that student a challenge and makes him or her think, so much the better.

Rationale

Literature brings to us an understanding of different time periods and different cultures in a way perhaps more vivid than simply studying history. It reflects the values of our culture and other cultures, thereby increasing our understanding of ourselves and others. There is something constant about humanity. No matter the time period, most students can find characters who remind them of themselves or people they know and situations which remind them of their own lives. Therefore, the connection between traditional literature and students' experiential backgrounds is valuable because it helps them to see beyond themselves.

Another purpose for the study of literature is to introduce students to new ideas, which will cause them to think. The acceptance or rejection of a new idea is not of primary importance, but the thinking process in which students engage is. Students should strive to understand ideas and evaluate them. Understanding why they agree or disagree with ideas is the important concern. Often when confronted with a new idea with which they initially disagree, students will say simply, "That's stupid." The teacher's role then becomes one of mediator between the idea and the student. Teachers should defend neither the idea nor the students, but ask students why they think the idea is stupid. After engaging in a thorough discussion, students may still think the idea is stupid (perhaps they will use another term then), but at least they should know why they consider it so.

Aside from promoting the thought process, literature has value in itself. Some things are worth knowing simply because they exist. In *Palm Sunday*, Kurt Vonnegut writes

> "Shakespeare's *Hamlet*, Beethoven's *Fifth Symphony*, Leonardo's *Mona Lisa*, Lincoln's Gettysburg Address, Mark Twain's *Huckleberry Finn*—the Great Wall of

> China, the Leaning Tower of Pisa, the Sphinx. These few works of art used to be enormous monuments in the minds of public school graduates in every corner of this country. They have now been drowned in our minds, like Atlantis, if you will, by the latest sensations on television and radio, and in our motion picture palaces, and *People* magazine."

While this assessment may be somewhat bleak, therein lies some truth. Shortly after having read and studied Franz Kafka's *The Metamorphosis*, an excited student came to tell his teacher that on the "MASH" reruns, Hawkeye had explained to a visitor to the Swamp that the gigantic cockroach crawling along the floor was a pet: they had named it Col. Kafka. Another student had watched "General Hospital" and understood an allusion about the omnipresent Big Brother from *1984*. There are other examples of students' understanding such literary allusions which they would have missed had it not been for the study of traditional school literature. Obviously, understanding these allusions did not make these television programs any more valuable; but the students were pleased to make connections which added to their enjoyment; and they were pleased that they had understood what some others had not.

Finally, to address the plea for something contemporary and relevant, let us examine a statement from *Guide to World Literature* (Warren Carrier, editor).

> "Give me something contemporary, something relevant to my life!" is the cry of students, yet, Murasaki, the eleventh century Japanese novelist, is applauded in critical circles for his "modernity." Writers of the past can be our contemporaries, for in literature the past is always in the present as well as a part of history. And Murasaki's Shining Prince can be our companion in the twentieth century as he was to the Japanese in the eleventh century. Literture, in brief, frees us from a linear view of time, suggesting as it does other concepts of time—that all exists simultaneously or that time is cyclical."

Method

Secondary school literature anthologies contain primarily traditional school literature although recent editions have gone beyond that limit to woo reluctant readers and to introduce students to more modern and lesser-known writers. The grade level may fairly well dictate the types of literature taught in that grade, but teachers can introduce pieces of literature not included in the anthology provided they are not bound by inflexible curriculum guides.

Literature anthologies, regardless of publisher, tend to follow a pattern for each grade level. The ninth grade anthology typically begins a short story unit with stories grouped to emphasize elements of the short story—plot, character, point of view, setting and theme. While these stories are usually well-suited to teach a particular element, teachers should not be limited to class discussions of only the plot. "The Most Dangerous Game," for example, is well-suited to teaching the elements of plot, but the story also has a theme worthy of discussion.

Usually following the short story unit is a nonfiction unit often composed of essays, biography and autobiography. If teachers are pressed for time, as is often the case, they skip this unit. However, selections from this unit are worth considering since essays are excellent sources of ideas and thought for discussion and biographies and autobiographies provide insight into the lives of extraordinary people about whom students usually know little.

After the nonfiction unit, there is usually a rather long poetry unit which follows the same organizational pattern as the short story unit. Poems are grouped to teach the elements of poetry—imagery, structure, tone, figurative language, theme and types of poetry (lyric, narrative and dramatic). Again, these categories may be helpful in teaching a poetic element, but any poem grouped under imagery, for example, probably has tone as well. To limit the discussion of a poem to one poetic element is to limit the meaning of the poem.

Other traditional units in ninth grade anthologies are commonly plays (at least one of which is a Shakespeare play—usually *Romeo and Juliet*), mythology and a novel. Most anthologies also include writing activities in each unit. Some of these activities are quite good and worth considering, since writing is a useful method to involve students with literature. Also included within the units are discussions of literary terms and techniques as well as vocabu-

lary and language activities. Teaching vocabulary within the context of literature works and is a good method for helping to increase their store of words.

Tenth grade anthologies tend to follow the same organizational patterns as ninth grade anthologies with emphasis on genres, elements of literary works, literary terms, vocabulary and writing. More complex terms may be introduced, but basically there is little difference except for the literary selections.

Eleventh and twelfth grade anthologies are usually chronological and historical in format. They trace the development of American and English literature from its origins to what is called modern American or English literature. Until the modern period, the various genres are intermixed; however, in each case modern literature is organized by genre. These anthologies, like the others, include literary terms, vocabulary and writing sections, which should not be ignored.

While the traditional organization of secondary school literature anthologies may be logical in that it provides a scope and sequence for building students' skills necessary to understand and appreciate literature fully, there are a few anthologies which are organized differently. Some, for example, are organized thematically. Frequently teachers' manuals for anthologies organized by genre provide a scheme for teaching thematically from the anthology. Even without such help, teachers may decide to organize their courses thematically although the task demands a fair amount of time and careful planning.

The thematic approach offers students and teachers the opportunity to consider different points of view on a given theme. It also provides an opportunity for developing an awareness of and concern for human values, some of which endure and some of which change. There is an almost endless number of themes, for example, war, death, love, injustice, achieving adulthood, alienation and isolation. One advantage of the thematic approach is that the pieces of literature are not limited to one genre or to one historical period. By using different genres with a common theme, students are able to compare different genres and to consider why one genre may be more suitable for a particular idea or emotion than another. Furthermore, by studying pieces from different historical periods, students have the opportunity to consider values which have endured and those which have changed.

Teaching literature does not exclude discussion of the characteristics of the various genre. Indeed, these discussions should be ongoing because they provide opportunities for students to develop an appreciation for and understanding of the various genres.

Regardless of the organizational approach, the literature anthology is only the base of the school literature program. Teachers may choose to introduce other pieces of literature not included in the anthology. This practice should be encouraged if it helps to develop a theme or presents another aspect of the theme. Teachers might also consider using music to help develop a theme. Contemporary music has themes which relate to the ideas in poems, short stories or plays; and using music helps to make students more critically aware of their everyday experiences. Novels not included in the anthology may be chosen by theme or historical period. A good classroom library of paperbacks is helpful in encouraging students to read. Additionally, films are useful for reviewing a piece of literature or for promoting interest in reading. Teachers may show a film adaptation of a short story, play or novel and ask students to compare the print material with the film. Which do students like better and why? Did the film change the story? If so, how? Was the change for the better? Why or why not? Furthermore, teachers may use filmstrips or slides about literary works, authors or time periods. The information in these presentations can be helpful for students as they read.

Whether the thematic, generic or historical approach is used may well be a matter of teacher preference. The more important points to consider are that students' experiences with literature be positive, that students develop critical thinking skills and that they develop their aesthetic and emotional sympathies. One way to bring about these desired results is through the use of whole-class discussion where students are free to discuss their ideas and reactions. The following is a paraphrased list of suggestions from *The English Teacher's Handbook* by Stephen N. Judy and Susan J. Judy. (1) Ask open-ended questions. Begin with literal questions

then move to questions of preference and interpretation. In the second category of questions, students must explain why they like a character, make predictions or relate situations or events to their own lives. (2) Follow student leads. Students explore the text and their own experiences. Students articulate their thoughts and refer to passages from the text. (3) Avoid the impulse to force systematic discussion. Discussions may seem chaotic, but students are engaging in a thinking process to gain insights and formulate their own thoughts. (4) Avoid teaching literary terminology *a priori*. Literary terminology will probably become important as students struggle to express insights. (5) Encourage comparisons of literary works. Ask students to compare the quality of the literary works they are reading. Ask them why one is better than the other. (6) Refer to works that students have previously read and ask them to compare their reactions. Students frequently see similarities in themes, plots and characters of different works. Encourage discussions about how certain works are similar yet different. (8) Chat with students about what you are reading whether it be *Time*, some modern poetry that you really tried to like but could not or a mystery novel.

One more suggestion should be added to this list: avoid the great symbol search. While the use of symbol is a technique writers adopt to enhance the meaning of their work, it is not very often that every character, object and event in a work is a symbol. Symbols should emerge logically from the story. Symbols represent the literal element in the story and, at the same time, something beyond that element. When students discuss symbols, they should be able to show how symbols relate logically to the writer's purpose. It is better that students miss some symbols, rather than find too many.

Summary

Traditional literature has a place in secondary schools for most students. The teacher must select pieces of literature for various students, to create contexts for literary works and to build connections and relationships. Traditional school literature provides contexts for examining the emergence of values, ideas and cultures. It is one of the best tools for helping students to develop their critical thinking abilities.

If teachers do not conduct their classes as miniature college courses in which they are professors delivering profound insights through their lectures, most students can become involved with traditional school literature as well as they can with modern adolescent literature. In fact, there are some students who more readily identify with Stephen Dedaulus in *A Portrait of the Artist as a Young Man* than with a character from an adolescent novel. Student and teacher involvement in reading, thinking, discussion and writing makes the study of traditional literature interesting and rewarding.

Sources

Books for You: A Booklist for Senior High Students. Ed. Small, Robert C., Rev. ed., 1982, Urbana, IL: National Council of Teachers of English, 1111 Kenyon Rd., 60801.

Dunning, Stephen. *Teaching Literature to Adolescents:* Short Stories. Atlanta, Scott, Foresman and Company, 1968.

Guide to World Literature. Ed. Carrier, Warren, Rev. ed., 1980, Urbana, IL: National Council of Teachers of English, 1111 Kenyon Rd., 60801.

Howes, Alan B. *Teaching Literature to Adolescents: Plays*. Atlanta, Scott, Foresman and Company, 1968.

Judy, Stephen N. and Judy, Susan J. *The English Teacher's Handbook*. Cambridge, MA: Winthrop Publishers, Inc., 1979.

Kirby, Dan and Liner, Tom. *Inside Out.: Developmental Strategies for Teaching Writing*. Montclair, NJ.: Boynton/Cook Publishers, 1981.

Mueller, Lavonne and Reynolds, Jerry D. *Creative Writing*. Atlanta: Laidlaw Brothers, Publishers, 1977.

Norton, James H. and Gretton, Frances. *Writing Incredibly Short Plays, Poems, Stories*. Atlanta, Harcourt Brace Jovanovich, Inc., 1972.

Rosenblatt, Louise. *Literature as Exploration*, 3rd ed., New York: Noble and Noble, Inc., 1967, 1976.

Vonnegut, Kurt. *Palm Sunday*. New York: Delacorte Press, 1981.

Unit Lesson Plan (Grade 9)

The Short Story

Purpose/Goal

This unit provides activities which will enable students to become more critical readers and thinkers. Students will read a variety of short stories to involve their minds and feelings. Students will read to develop an understanding of a variety of characters and situations. Furthermore, they will develop language skills through reading and writing.

Objectives

The student will

- read and respond to a variety of short stories.
- discuss the experiences of fiction characters, their motivations and values and analyze their problems and possible solutions.
- define and recognize the elements of the short story—plot, point of view, characterization, setting and theme.
- evaluate the quality of a short story.
- relate short story themes to personal experience
- recognize and discuss terms and techniques, e.g., conflict, irony, theme, frame, story, foreshadowing, allusion, dialogue and dialect.

Materials

Adventures in Reading. Atlanta: Harcourt Brace Jovanovich, 1980.

Anticipation/reaction guide for selected short stories.

Recorded short stories.

Selected film adaptations of short stories.

Procedures

Plot

1. Administer anticipation/reaction guide for "The Most Dangerous Game" by Richard Connell (Appendix) and discuss responses.
2. Read "The Most Dangerous Game".
3. Discuss the plot to include the conflict, suspense, foreshadowing and irony.
4. Sample questions concerning meaning
   a. What two meanings does the title have?
   b. What part do chance and circumstance play in the story?
   c. Are the characters believable? Why?
   d. How are Rainsford and Zaroff alike? different?
   e. How does the conversation at the beginning of the story relate to the overall meaning?
   f. Why is the setting of this story important?
   g. Is Zaroff a "bad" person? Explain.
   h. What would you have done if you were Rainsford?
   i. Did you like this story? Why?
5. Administer anticipation/reaction guide and discuss responses.
6. Read "The Lady or the Tiger?" by Frank R. Stockton.
7. Discuss the exposition, plot complications, external and internal conflicts, climax, resolution, and irony.
8. Show film adaptation of the story. Discuss the film and the short story.
9. Writing activity: Write an ending to the story.

Character

1. Devise an anticipation/reaction guide for a short story.
2. Read "The Secret Life of Walter Mitty" by James Thurber.

3. Group students into small groups. Assign a recorder. Have students consider the character of Walter Mitty and dramatic irony. Have students discuss the following questions.
   a. Can daydreams help us or be dangerous?
   b. Should we blame other people for our inabilities to cope with life?
4. Pull into a class circle and discuss the same questions.
5. Class discussion topics: direct and indirect characterization, dramatic irony and language used in the story.
6. Writing activity: Do you know people like Walter Mitty? Write about that person or yourself.
7. Read "Split Cherry Tree" by Jesse Stuart.
8. Class discussion questions
   a. Why does Professor Herbert keep Dave after class?
   b. Should students be required to pay for damage they cause?
   c. What are Dave's father's complaints about the school and Professor Herbert?
   d. Would you be worried if your parents visited your school? Why?
9. Discuss conflict, characterization and language levels.
10. Writing activity: Write about how change has affected your life or the life of someone you know.

Point of View

1. Devise an anticipation/reaction guide for a short story.
2. Before reading "The Cask of Amontillado" by Edgar Allan Poe, have a student report on catacombs.
3. Discuss Poe's theory of the short story.
4. Have students read "The Cask of Amontillado" and write a reading journal based on these following points.
   a. How do you think Fortunato died?
   b. Does the story remind you of anything? What? Why?
   c. Do you like any character in the story? Who? Why?
5. Discuss point of view.
6. Discuss escapist literature. Refer to "The Most Dangerous Game" and "The Lady or the Tiger?"
7. Before reading "A Mild Attack of Locusts" by Doris Lessing, bring in *National Geographic* pictures of southern Africa.
8. Read "A Mild Attack of Locusts."
9. Discuss these questions.
   a. Do we humans magnify our problems, then face them and say, "Everything works out"?
   b. What contrast in attitudes is revealed in this story? Discuss the contrast.
   c. Why is the story told from Margaret's point of view?
10. Discuss figurative language.
11. Writing activity: How would the story be different if told from Stephen's or Richard's point of view?
12. Before reading "The Pacing Goose" by Jessamyn West, have a student report on Quakerism.
13. Read "The Pacing Goose".
14. Discuss omniscient point of view. Why is it used in this story?
15. Writing activity: Write a description of a season.

Setting

1. Read "War" by Jack London.
2. Discuss the setting in place and time. How much time passes in the story? What clues indicate the setting in time?
3. Discuss the contrasts in the settings. What effects do the contrasts have on the young soldier?
4. Read "Sliding" by Leslie Norris.
5. Discuss details which clearly emphasize the bitterness of winter. Do the details foreshadow later events? In what ways is winter like a character in this story?
6. Read "A Summer's Reading" by Bernard Malamud.

7. Discuss the importance of the setting in time and place. Does the setting relate to George's problem? Is it significant that the story ends in the fall? Why?
8. Writing activity: Write about something you've wanted to accomplish but haven't tried.

Theme

1. Devise anticipation/reaction guides for selected stories.
2. Read "The Gift of the Magi" by O. Henry.
3. Discuss the use of irony.
4. Discuss the theme of the story. What other stories in the unit have similar themes?
5. Discuss allusions. Why is an allusion used in this story?
6. Read "The Necklace" by Guy de Maupassant.
7. What details in the story help to establish the theme?
8. Make a scale of values for Mathilde. How do her values help to establish the theme?
9. Discuss the necklace as a symbol.
10. Compare and contrast this story with "The Gift of the Magi".
11. Read "The Fifty-First Dragon" by Heywood Broun.
12. Discuss the setting in time. Point out details which indicate that the knight school is presented as if it were a present-day school.
13. What effect does the setting have on the story?
14. Compare Gwaine and George from "A Summer's Reading."
15. Discuss the story as a formula story.

Evaluation

1. Which character in which story do you like best? Why?
2. Choose one short story and tell its basic elements: point of view, setting, characters, conflict and theme.
3. Explain external and internal conflicts and illustrate with stories from this unit.
4. Choose a story to rewrite the ending. Why would you change the ending? Rewrite the ending of the story.
5. Define first-person point of view, third-person point of view and omniscient point of view. In which stories were these points of view used?
6. Define the term **theme**. Write about the themes of at least three stories from this unit.
7. Which character in which short story did you like least? Why?
8. What is the best short story in this unit? Why?
9. Explain how setting is important in at least three short stories from this unit.

Follow Up

1. Choose one short story or a section of it and rewrite it as a stage or radio play.
2. Write a letter to a character whom you would consider a close friend who needs advice about a problem or a situation. Give that character some good advice.
3. Write a letter to the writer of a short story you particularly like.
4. Choose a section of a short story to present in a readers' theatre.
5. Select a character and make up an interview with him or her.
6. Select a theme you particularly like and find another short story with a similar theme. Write about the similarities of the themes.
7. Pretend you are the editor of a magazine. Write a letter to the writer of a short story from this unit and tell him or her why you would or would not publish that story.
8. Write a very short story.

Appendix

"The Most Dangerous Game"

Anticipation and Reaction Guide

Directions

Before you read "The Most Dangerous Game," complete this guide by placing a check beside any of the following statements with which you agree. Use the column labeled "Anticipation."

Anticipation	Reaciton		
☐	☐	1.	Hunted animals understand the fear of death.
☐	☐	2.	The world is made up of two classes: the hunters and the hunted.
☐	☐	3.	Good hunters become bored with hunting and yearn for bigger challenges.
☐	☐	4.	A man could not hunt another man as he hunts an animal.
☐	☐	5.	Hunting any creature is acceptable as long as the hunted is given a sporting chance.
☐	☐	6.	The hunter enjoys several advantages over the hunted.
☐	☐	7.	If the hunter becomes the victim of the hunted, his plight is justified because of the sport involved.

File this sheet in your notebook. After studying the story, you will be asked to reconsider these statements and mark the "Reaction" column.

Unit Lesson Plan (Grade 10)

Poetry

Purpose/Goal

The purpose of this unit is to help students feel comfortable with reading poetry and to help them realize that poetry is not difficult and specialized. Students will gain experience in responding to images, experiences and ideas in poetry. Furthermore, students will gain experience in recognizing and discussing the elements of poetry.

Objectives

The student will

- identify the speaker of the poem and determine the audience, if possible.
- paraphrase poems.
- briefly state the theme of a poem.
- define and identify figures of speech.
- identify and discuss imagery.
- describe the tone of a poem.
- scan selected lines of a poem.
- identify examples of sound devices, e.g., alliteration, assonance and onomatopoeia.
- define and identify the following literary devices: stanza, metaphor, simile, symbol, allusion, irony, paradox, rhyme, rhythm and meter, blank verse, free verse and sonnet.

Materials

Adventures in Appreciation. Atlanta: Harcourt Brace Jovanovich, 1980.

Student journals.

Procedures

Introduction

1. Read aloud "Report from a Far Place" by William Stafford.
2. Class discussion
   a. What does the title mean?
   b. Who is the speaker?
   c. Paraphrase the poem.
   d. What is the theme, or main idea, of the poem?
   e. What is the attitude of the poet toward the subject (tone)?
3. Read the poem aloud again.

Imagery

1. Read aloud part of "Give Me the Splendid Silent Sun" by Walt Whitman, "The Lake Isle of Innisfree" by William Butler Yeats, "Reapers" by Jean Toomer, "Recuerdo" by Edna St. Vincent Millay, "To the Thawing Wind" by Robert Frost and "Ornamental Sketch with Verbs" by Mary Swenson.
2. After reading each poem, paraphrase it.
3. For each selection discuss
   a. who the speaker is,
   b. why the title is important,
   c. the kinds of images in the poem (visual, smell, touch, auditory, taste),
   d. what effect the images have on the poem,
   e. a few of the poetic devices found in the poem.
4. Writing activity: Create a strong written image either in prose or poetry. Share your work with a consultant. Did your consultant experience the image you described?

Figurative Language

1. Read aloud "Autumn" by T. E. Hulme, "The Base Stealer" by Robert Francis, "A Pretty Woman" by Simon J. Ortiz and "Snake Hunt" by David Wagoner.
2. After reading each poem, paraphrase it.
3. Identify and discuss the use of similes in these poems. Why are they effective?
4. Discuss imagery and onomatopoeia.

5. Write two or three similes like this one found in *Creative Writing* by Lavonne Mueller and Jerry D. Reynolds.

> Like a small grey
> coffee-pot
> sits the squirrel.
>
> —Humbert Wolfe

6. Read aloud "Dreams" by Langston Hughes, "The Lake" by Ted Hughes, "She Sweeps with Many-Colored Brooms" by Emily Dickinson, "Big Wind" by Theodore Roethke and "Mirror" by Sylvia Plath.
7. After reading each poem, paraphrase it.
8. Define and discuss the use of metaphor in each poem. What two things does each metaphor compare? Discuss the use of extended metaphor. What metaphors are images?
9. Discuss the titles of the poems.
10. Discuss the main ideas or themes.
11. Writing activity: Write two or three original metaphors in your journal like this one from *Creative Writing* by Lavonne Mueller and Jerry D. Reynolds.

> Tortoise
>
> Time-worn
> A walking stone
> He waits for tomorrow
> While pondering the changing world
> Watching
>
> —Ken Lohmann

11. Read aloud "The Long Hill" by Sara Teasale, "First Lesson" by Phillip Booth and "A Black Man Talks of Reaping Bontemps."
12. After reading each poem, paraphase it.
13. Discuss symbolism on a literal and figurative level.
14. Discuss the main ideas or themes.
15. Discuss the allusion in any of these poems.

Tone

1. Read aloud "Miss Rosie" by Lucille Clifton, "One Perfect Rose" by Dorothy Parker, "A Blessing" by James Wright, "Kindly Unhitch That Star" by Ogden Nash, "Embassy" by W. H. Auden, "To An Athlete Dying Young" by A. E. Housman and "Ex-Basketball Player" by John Updike.
2. After reading each poem, paraphrase it.
3. Define tone and discuss the tone of each poem. How does the tone of the poem affect the reader?
4. Who is the speaker? Who is the audience?
5. Do any of these poems contain symbol? imagery? irony? paradox? allusions?
6. Discuss the main ideas or themes.

Musical Devices

1. Read aloud "The Tuft of Flowers" by Robert Frost, "The Splendor Falls" by Alfred, Lord Tennyson, "I Years Had Been From Home" by Emily Dickinson, "Summer Remembered" by Isabella Gardner, "Splinter" by Carl Sandburg and "Fifteen" by William Stafford.
2. After reading each poem, paraphrase it.
3. Defining rhyme scheme, stanza forms, sight rhyme, onomatopoeia, alleration, assonance, repetition and refrain. Discuss the use of these devices in poems. How do these musical devices contribute to the effect of the poem?
4. Do the poems contain images? symbols? metaphors? similes?
5. Discuss the main ideas or themes.
6. Select two or three poems for a choral reading. Tape the best ones.

Rhythm and Meter

1. Read aloud "Sea Fever" by John Masefield, "Birches" by Robert Frost and "Calvalry Crossing a Ford" by Walt Whitman.
2. After reading each poem, paraphrase it.
3. Define rhythm and meter. Scan a few lines of some poems and talk about the rhythm. How does it affect the reading?
4. Define free verse and blank verse. How are they poetic?
5. Discuss imagery, speaker, theme and tone.

Narrative Poetry

1. Read aloud "Johnny Armstrong", "La Belle Dame sans Merci" by John Keats and "The Creation" by James Weldon Johnson.
2. After reading each poem, paraphrase it.

3. Define narrative poetry. What elements of the short story are presented in these poems?
4. Discuss imagery, repetition, characters, irony and purpose of poem.
5. Write a prose description of a character from one of these poems. Discuss how the prose description differs from that in the poem.

Dramatic Poetry

1. Read aloud "The Laboratory" by Robert Browning.
2. Paraphrase the poem.
3. Define dramatic poetry. Discuss this poem as a dramatic poem.
4. Who is the speaker? the audience?
5. Discuss the use of irony.

Lyric Poetry

1. Read aloud "A Red, Red Rose" by Robert Burns, "Blue Girls" by John Crowe Ransom, "Shall I Compare Thee to a Summer's Day" by William Shakespeare, "The Sonnet-Ballad" by Gwendolyn Brooks, "Oh, Oh, Pou Will be Sorry for That Word" by Edna St. Vincent Millay, "Fear" by Hart Crane, "Little Elegy" by X. J. Kennedy and "The Solitary Reaper" by William Wordsworth.
2. After reading each poem, paraphrase it.
3. Define lyric poetry. What do these poems have in common?
4. Who is the speaker? the audience?
5. What is the tone?
6. Define and discuss the sonnet.

Themes

1. Read aloud "Running" by Richard Wilbur, "The Centaur" by May Swenson and "Eleven" by Archibald MacLeish.
2. After reading each poem, paraphrase it.
3. Discuss the theme of childhood remembered in each poem. What kinds of memories do these poems represent?
4. Discuss imagery, rhyme scheme and word choice.
5. Writing activity: Write a very concise prose piece about something you remember from your childhood. Turn it into a poem.
6. Read aloud "Nature the Gentlest Mother Is" by Emily Dickinson, "End of Summer" by Stanley Kunitz and "Once by the Pacific" by Robert Frost.
7. After reading each poem, paraphrase it.
8. Discuss the theme of the faces of nature in these poems. Are there similarities? differences?
9. Discuss imagery and tone.
10. Read aloud "A Birthday" by Christina Rossetti, "Thy fingers make early flowers of" by e. e. cummings and "Sonnet" by Countee Cullen.
11. After reading each poem, paraphrase it.
12. Discuss the theme of the power of nature in these poems. How are the poems similar? different?
13. Discuss metaphor, simile, imagery and tone.

Evaluation

1. Define four figures of speech and locate them in a poem or poems. Tell why they are effective.
2. Paraphrase three poems you really liked.
3. What are your three favorite poems from this unit? Why?
4. Choose four lines from a poem and scan them. What is the meter?
5. Define lyric, dramatic and narrative poetry. Find an example of each in the media center.
6. Select three poems and plot their rhyme schemes.
7. Select a poem and explain why the imagery is effective.
8. Select a poem and show how the theme is developed.
9. Select a poem and tell why the musical devices are effective.
10. Select a poem and describe its tone.
11. Find a poem not in this unit and discuss the use of poetic devices.
12. Select a poem and paraphrase it on the literal and the symbolic level.
13. Find a blank verse poem not in this unit and explain why it is poetic.

14. Find a free verse poem not in this unit and explain why it is poetic.
15. Find a poem not in this unit that uses irony or paradox and discuss its effective use in the poem.

Follow Up

1. Write a poem about yourself, a friend or a relative. It does not have to rhyme.
2. Using the metaphors or similes you wrote, develop one or more into a longer poem.
3. Go to the media center and select at least 10 poems having similar themes and make your own poetry anthology, using construction paper and photographs or drawings for illustrations.
4. Cut striking phrases from magazines and newspapers and arrange them into some kind of order. Paste them to construction paper. You have found a poem.
5. Write two simple word cinquains like this one found in *Inside Out* by Dan Kirby and Tom Liner.

   Frog
   Funky warts
   Making foggy sounds
   Lovely, Madly, Slimy, Green
   Frog

   —Terrill

   Here are the rules to follow.

   The first line contains one word, usually but not necessarily the subject of the poem.

   The second line contains two words.

   The third line contains three words.

   The fourth line contains four words.

   The last line again is only one word, which may be repeated from line one.
6. Work with a friend to write a poem.
7. Choose a piece of prose you've written or that you've found and make a poem from it.
8. Make a poster from a poem with photographs or drawings.
9. Make a slide/tape presentation using photography and music to illustrate a poem or song lyrics.
10. Have members of the class give you poems they've written and make a class poetry anthology.
11. Write a letter to a living poet and ask him or her about a poem which there has been a class discussion. Maybe the poet will write back to you.
12. Write a name poem following the instructions in *Inside Out* by Dan Kirby and Tom Liner. Write your name down the page, one letter per line; then use each letter as the first letter of the first word of each line in your poem. Use adjectives which describe yourself. Be honest. Look at this one written by Tom Liner.

    Teacher
    Odd
    Moustache
    Laughing
    Intense
    Nutty
    Easy going
    Riter (sic)

    You may choose to write a more involved name poem like this one.

    Toward the
    End of the day
    Restless in class
    Encouraging my
    Silly self to go on
    Alone
13. Record an oral reading of a poem with musical accompaniment.

Unit Lesson Plans (Grade 11)

The American Dream

Purpose/Goals

The following unit focuses on the twentieth century American dream as a vehicle for integrating the language arts to create for students a substantive learning experience. Students experience optimum growth because activities move from low threat to higher threat, from personal to public, and from fluency to control and precision.

Objectives

By the end of this unit, the student will

- read and respond to a variety of twentieth century American literature.
- keep a reading and dream journal.
- participate in a variety of activities to explore The Twentieth Century American Dream.
- evolve a definition of The Twentieth Century American Dream. Share definitions through an individual or small group project.

Materials

Texts: *Adventures in American Literature*, "Literature in Modern America" Section

Language: Structure and Use (handbook)

Teacher Resources:

Frank, Marjorie. *If You're Trying to Teach Kids to Write, You've Gotta Have This Book!* Nashville: Incentive Publications, 1979.

Kirby, Dan and Liner, Tom. *Inside Out: Developmental Strategies for Teaching Writing*. New Jersey: Boynton/Cook, 1981.

Koch, Kenneth. *Wishes Lies and Dreams*. New York: Vintage, 1970.

Murray, Donald M. *A Writer Teaches Writing: A Practical Method of Teaching Composition*. Boston: Houghton Mifflin, 1968.

Olson, Miles; Hulme, Gale; and Kirby, Dan. *The Writing Process* Level 10 (Chapters 8 & 9). Boston: Allyn & Bacon, 1982 (for help on field research).

Strunk, William and White, E.B. *The Elements of Style*, Third Edition. New York, MacMillian, 1979.

Terkel, Studs. *American Dreams: Lost and Found* New York: Ballentine Books, 1981.

Companion Pieces of American Literature (See Appendix A)

Procedures

1. Write on board: *The American Dream in the 20th Century*. Have students respond to the Anticipation/Reaction Guide (Appendix A).
2. Have students brainstrom individual lists of personal dreams. (What are your personal dreams for the present? For the future? Optional: background dream music.) Ask each student to share his or her list with a partner.
3. Tell the class that during the course of this unit each student will evolve a definition of The 20th Century American Dream. Students will participate in today's class activities before free writing on the subject.
4. Ask students to form small groups of three to five and have each group appoint a recorder. Each group brainstorms a jot list of works, phrases and ideas that come to mind when they think of *The American Dream*. Set a time limit of 10 minutes.
5. Debrief by having each group share two or three items on their list. No group should repeat an item already shared. Write each group's responses on the board. Groups continue to share ideas until the board is filled or ideas have been depleted.
6. (Optional) Direct students' attention to a teacher-prepared slide show. (Slide show may feature the reading of American litera-

---

Adapted from the Gwinnett County Public Schools Language Arts Curriculum Guide. Used by permission.

ture which reflects the American dream. Background "dream" music and slides of American dreamers, such as John F. Kennedy and Martin Luther King, Jr., may be included. Students watch for purposes of heightening their sensitivity to the topic and adding information to the list on the board.

7. (Homework) Introduce students to the idea of keeping the dream journal. (Have other options too.) Spark interest by asking questions: "How do you fall asleep? Do you wander around in your sleep? What are your dreams like? Do you dream in color? Are there conversations in your dreams?" Ask students to keep their journals beside their beds and to write whatever they remember upon waking. Have students keep the journal for 10 to 14 days. Follow up: Write a script from one of your dreams. Write a poem wherein every line begins . . . I dreamed . . . . (Source: Frank Marjore)

8. Ask students to characterize The 19th Century American Dream. Encourage students to discuss major historical events and how they shaped (reshaped) the dream.

9. Direct students' attention to The 20th Century American Dream. Distribute poems. (Appendices C, D, E). Have students read the poems and study questions. Conduct class discussion based on study questions. (Option: Divide class into three groups. Assign one of the poems to each group. Groups answer study questions, then share their poem and response with total class.)

10. Have students try a 10-minute, focused, free write on *The 20th Century American Dream.*

11. Ask students to file their free writing in their journals. Students may refer to this free writing as they progress through the lesson.

12. (Homework) Assign reading selection. (See companion pieces Appendix B). Give students a specific purpose for reading material. Lead class discussion the following day.

13. Design and offer options for field research.

    Select and present quotes from Terkel's *American Dreams Lost and Found.*

    Have students read quotes. Ask students to respond in a free writing to the quotes most like or most nearly opposite their own concept (definition) of *The American Dream.*

    Have students share free writing with a partner or in a small group.

    As a total group, discuss quotes. Have students who selected various quotes react as each quote is read. Other students may then respond. The ensuing discussion will probably be lively. Establish one rule: No cheap shots. Each person is entitled to his or her opinion and feelings.

    Point out the diversity of viewpoints and interpretations of *The American Dream.*

    Challenge students to survey The American Dream of a specific sample, i.e. students in a class across the hall, parents, community members, neighbors, middle school children.

    Structure assignment *carefully.* (See *The Writing Process*, Level 10). Teach interviewing techniques, how to ask good questions, how to take accurate field notes. Provide practice time. Videotape and replay practice interviews. Have students analyze.

    (Homework) Send students out in the field to collect data.

    Have students share collected data with partner.

    (Composition) Offer options, i.e., a comparison/contrast between students' individual American Dream and dreams of sample or dreams of American writers studied versus dreams of those sampled.

    Note:
    The focus of spring quarter composition is precision, i.e., effectiveness in writing. Help students by specifying audience and purpose and by guiding them through the writing process of prewriting, writing revision/editing, and proofing. (See teacher resource section.)

14. Celebrate products through publication.

15. Throughout unit, integrate the following.

    Unit Composition Activities: Writing should be an integral part of literature classes. Writing experiences should lead into or grow out of literature naturally.

    Unit Grammer Lesson: A pretest will avoid teaching material students already know and will allow you to focus your teaching more effectively. Usage and punctuation lessons should grow out of composition exercises. Sentence combining exercises composed of

sentences from would-be lecture notes may be productive.

Vocabulary Development: A variety of strategies may be employed including some work with analogies. New words should be drawn from literature selections.

Note:
You may want to take a humanities approach, teaming with a social studies, art, music and/or other teacher.

Evaluation

Teacher evaluation of

1. small group participation
2. class response, i.e., responses to study questions.
3. journal (criteria: thorough, truthful, thoughtful).

Note:
Journals should simply be (√) checked, not graded. Reserve grading for products taken completely through the writing process. (See Inside Out.*)*

4. field research (establish clear criteria in advance).
5. composition (culmination of field research which has been revised/edited and proofed for a particular audience and purpose). Establish and share with students specific criteria for evaluation in advance.

Follow Up

See Projects With Possibilities, Appendix F.

Sample Unit Plan By Dawn Bruton, Gale Hulme, and Joy Marsee.

Appendix A

Anticipation and Reaction Guide

Directions

Before you begin this unit, complete this guide by placing a check mark beside any of the following statements with which you agree. Use the column labeled "Anticipation."

Anticipation	Reaction		
☐	☐	1.	The American Dream is a myth.
☐	☐	2.	Every American has an inherent right to The American Dream.
☐	☐	3.	History has a direct influence on our dreams and perceptions.
☐	☐	4.	In the overall sequence of events, the individual is insignificant.
☐	☐	5.	Generally, society values and protects those elements necessary to achieve The American Dream.
☐	☐	6.	Hard work and determination increases your chances of achieving your personal dreams.
☐	☐	7.	American literature reflects The American Dream.

File this sheet in your notebook. At the end of the unit, you will be asked to reconsider these questions and mark the "Reaction" column.

Appendix B

Companion Pieces of American Literature

We have found that by using a variety of pieces, we have been able to provide an engaging, substantive unit that integrates the language arts and stimulates student thinking and growth. Teachers will want to make judicious selections based on course objectives and student interests.

Music

The Impossible Dream, Richard Kiley
These Dreams, Jim Croce
We've Only Just Begun, Paul Williams
Rhiannon, Stevie Nix
Powerful People, Gino Vanelli
War Suite, Gino Vanelli
There's A Place In The Sun, Stevie Wonder
Land of Make Believe, Chuck Mangione
Dream Weaver, Gary Wright
All I have to Do Is Dream, Bobby Vinton
America, Paul Simon
Big Yellow Taxi, Jonie Mitchell
Taxi and Taxi Revisited, Harry Chapin
American Pie, Don McLean
Dream On, Arrowsmith

Poems

"America Is Hard To See," Robert Frost
"Dreams," Langston Hughes
"Miss Rosie," Lucille Clifton
"Only The Dreamer Can Change The Dream," John Logan
"Who Speaks For The Red Man," Guy Owen
"Minority Report," John Updike
"Yes," Tommy Scott Young
"Dream #6," DeLon Harrison
"Bread and Roses," James Oppenhiem with Mimi Farino
"Why The Soup Tastes Like The Daily News," Marge Piercy
"Looking At Models In The Sears Catalogue," Philip Dacey
"Brother Can You Spare A Dime," Jay Gorney
"The Love Song Of J. Alfred Prufrock," T.S. Eliot
"Reflections On A Gift Of Watermelon Pickle," John Tobias

Films

Almos' A Man
American Time Capsule
Why Man Creates
I Will Fight No More Forever
Anything You Want To Be (Southern Bell free loan film)
Occurence At Owl Creek Bridge
Rocky I, II, III
Summer of '42

Slide/Tape Kit

The American Dream: Myth Or Reality, Parts I and II, Center for the Humanities, Inc.

Drama

"The Glass Menagerie," Tennessee Williams
"Man of La Mancha," Dale Wasserman

Nonfiction

"Nobel Prize Acceptance Speech," William Faulkner
"Brave Words For A Startling Occasion," Ralph Ellison
"American Hunger," Richard Wright
"Address To Young Black Writers in To Be Young, Gifted and Black," Loraine Hansberry
"I Have A Dream," Martin Luther King, Jr.
"Inaugural Address," John F. Kennedy

Fiction

All the King's Men, Robert Penn Warren
The Starship and The Canoe, R. Brower
The Unvanquished, William Faulkner
A Farewell To Arms, Ernest Hemingway
The Great Gatsby, F. Scott Fitsgerald
The Female Eunuch, Germaine Greer
One Flew Over the Cuckoo's Nest, Ken Kesey
Some Times a Great Notion, Ken Kesey
Electric Acid Kook-Aid Test, Tom Wolfe
Bury My Heart at Wounded Knee, Dee Brown

Noteworthy News Items

1982 defeat of proposed ERA amendment
Jerry Cooney vs Larry Holmes boxing match
Ray Kroc success story (McDonald's); assorted rags to riches stories, i.e. state lottery winners
Related news items

Appendix C

Texts and Study Questions

I. After students have read "A Pinch of Salt" by Robert Graves, ask them to consider and respond to the questions below.

Study Questions

1. Are dreams easily achieved? Explain.
2. What common qualities do birds and dreams share according to the poem?
3. Why does the writer advise, "Poet, never chase the dream?"
4. The following line is an example of what literary device? "Dreams are like a bird . . . ." Does the poet's comparison hold up? Explain.
5. Have you ever had a dream that meant so much to you that you ruined any chance of attaining it? Free write on the topic in your journal.

Appendix D

II. After students have read "Silence" by Edgar Lee Masters*, ask them to consider and respond to the questions below.

Study Questions

1. Speculate on how you think reality may have affected the soldier's dream(s).
2. Can you think of historical events that have tested The American Dream? Have these events broken or merely reshaped The American Dream? How does The American Dream compare to the dreams of other nations? Think about these questions and be prepared to defend your position in a class or small group discussion.
3. What could silence your personal dream(s)?
4. Can anything silence The American Dream? Explain.

***Note:**
Remind students that Masters is a poet whom they (may have) studied during The American Realism section. Use this poem as a transition piece. Have students look forward and backwards (Procedures: Steps 8 and 9) as they consider The American Dream in American literature.

Appendix E

III. After students have read "I Am the People, the Mob" by Carl Sandburg, ask them to consider and respond to the questions below.

Study Questions

1. Who (what) is the "I" of the poem? What does the poet mean when he writes, "I am the seed ground?"
2. Speculate on the recurring, "I forget" then "I . . . learn to remember".
3. Would the poet claim The American Dream to be myth or reality? Support your answer using the text of the poem.
4. What are some of the lessons of yesterday that might inform The American Dream, of today?
5. What advice would you give to future generations to help them achieve The American Dream?
6. What advice would you give yourself to achieve your own dreams? Free write a response in your journal.

Appendix F

Projects With Possibilities

The study of literature has traditionally consisted of reading the literary work, conducting class discussions about various aspects, such as plot, character, theme, setting, imagery and symbolism, followed by a teacher-assigned paper on one of these elements. Often the approach requires students to toil over a paper on something inspiring like "The Use of the Color Green in *Lord of Flies*." The value of this approach for some students cannot be questioned, if for no other reason than that they will have to do it in college. Students should be encouraged to read a wide range of materials suited to individual interests to develop life-long reading. Sharing what has been read is important in fostering reading for enjoyment and for knowledge.

Another approach to the formalized reading/writing assignment is to provide students with a range of activities from which to select a topic or presentation method of their choice. Listed below are some suggested activities from which students may choose, or you may add others. The teacher may wish to direct student choices, but should not make mandates. You may wish to narrow the list to four or five manageable projects. When choosing projects, make certain they include all language arts components reading, writing, speaking and listening. As much as possible, equalize the projects, but allow students real choices. Their choices should include selecting topics and interest areas, methods of presentations and whether they work in small groups or individually. Again, guide student choices but resist dictating; allow for individual differences.

Before allowing students to begin projects, share with them the criteria by which the projects will be evaluated.

Remember, keep projects manageable and enjoyable for both you and your students.

1. Create a mural or collage of The American Dream. Collect pictures, slogans and quotes to include. Share by displaying the finished project and responding to class questions of why certain items were included.
2. Produce a slide/tape show of one aspect of The American Dream in action, the death of The American Dream, etc. Tape poems or quotes to accompany slides with appropriate background music. Share finished product with class and make available for other language arts classes.
3. Develop a game entitled The American Dream. Follow form of commercial games, such as Life and Monopoly. Include a playing board, set of directions for playing and scoring and cards. Teach the game to other students and play the game. After playing the game, make any necessary revisions or refinements.
4. Conduct a trial concerning the fate of The American Dream. Assign roles - judge, defense attorney, prosecuting attorney and others. Enact the trial with the class as jury.
5. Write a poem, play, short story, T.V. script or soap opera about The American Dream in the 21st century. Share the product with the class with the appropriate method of presentation.
6. Compile a list of American Dream poems, short stories and novels. Choose two or more of these to discuss how different authors have viewed The American Dream. Share your findings briefly with the class and invite discussion by the class.
7. Establish a panel to discuss The American Dream. Assign various roles for panel members — conservative, liberal, radical, terrorist, patriot, anarchist, fanatic, etc. Present the panel discussion to the class.
8. Develop a sales campaign to sell The American Dream. Include ads, slogans stock options. Present sales pitch to class.
9. Compile a list of components of The American Dream. Use both survey and research techniques to identify components, then list in a hierarchy the most easily attainable to most difficult. Reach

concensus within the group on the hierarchy. List these on a poster to share with the class and invite discussion. Be prepared to defend your ordering of components.

10. Write a character sketch of the epitome of the present day American Dream man/woman. Role-play for the class your finished sketch.

11. Research one of the following topics to share with the class.

    The effect laws have had on The American Dream
    The impact of technology on The American Dream
    The American Dream-myth or reality?
    Success stories or biographies that reflect The American Dream
    Dreams of Americans that never reached fulfillment
    The effect of dreams on the American way of life through our political or economic system

Unit Lesson Plan (Grade 12)

Elizabethan Drama

Macbeth

Purpose/Goals

The purpose of this unit is to examine character and meaning in *Macbeth* through discussion and writing about the characters and the play. Staging and production of the play will be discussed to shed light on meaning. Form will be treated in its relationship to character and theme. Discussion and activities will help students to recognize the timeless qualities of the characters and events.

Objectives

The student will

- list the events of the play and comment on cause and effect.
- identify and describe physically and psychologically the major characters in the play.
- state the tone of the play.
- identify and describe external and internal conflicts in the play.
- state the major theme of the play and support the statement with two or so quotations from the play.
- define the term **tragic flaw** and state Macbeth's tragic flaw in relationship to his other character traits.
- define and identify the following literary terms: blank verse, personification, apostrophe, tragedy, comic relief, foreshadowing, irony, imagery and soliloquy.

Materials

Adventures in English Literature, Atlanta: Harcourt Brace Jovanovich, 1980.

Anticipation/reaction guide for *Macbeth* (Appendix)

Filmstrip or film about Shakespeare and the Elizabethan playhouse

Recording of *Macbeth*

Film version of *Macbeth*

Posters and sketches of the Globe Theatre

Procedures

1. Show and discuss film or sound filmstrip about Shakespeare and the Elizabethan playhouse.
2. Administer anticipation/reaction guide. Discuss responses.
3. Briefly discuss the exposition in Act I.
4. Play a recording of Act I to help students to become accustomed to the Elizabethan language. Pause recording to discuss significant details and to allow students to ask questions; but, if possible, do not interrupt the flow of the play.
5. Discuss the three witches and supernatural elements in Shakespearean plays.
6. Discuss the tone of the first act, especially the first scene.
7. All discussion should include use of language and figures of speech.
8. Discuss the character of Macbeth and the character of Banquo.
9. Discuss Lady Macbeth's character.
10. Describe Duncan's character.
11. Discuss Macbeth's internal conflict.
12. Why does Act I end as it does?
13. Read Act II either aloud with students reading parts or play the recording. Determine whether students prefer reading aloud or listening to the recording and following it in the text or reading on their own. If they choose the recording, encourage them to reread the sections of the recording they hear each day.
14. Define and discuss the use of blank verse.

15. Discuss the intensification of the atmosphere of foreboding and horror in Act II.
16. Define soliloquy and discuss Macbeth's soliloquy in scene i of Act II. What does the soliloquy reveal about Macbeth?
17. Discuss Macbeth's character changes in this act. Define and discuss static and dynamic characters.
18. Define comic relief and discuss its purpose in scene iii. How does the porter's speech relate to the play?
19. Discuss the use of irony in scenes iii and iv.
20. Discuss the use of the supernatural occurrences in scene iv. Why are they included?
21. Read Act III.
22. Discuss events in scene i and the importance of Macbeth's soliloquy.
23. Discuss character changes in Macbeth and Lady Macbeth.
24. Define technical climax. Discuss the technical climax, which takes place in scene iii.
25. Discuss the appearance of the ghost and the staging techniques involved.
26. Discuss the purpose of scene vi.
27. Discuss the use of irony in Act III.
28. Ask students to make predictions about what will happen later. Justify predictions.
29. Read Act IV.
30. Discuss Macbeth's visit to the witches and the witches' prophesies.
31. Discuss Macbeth's character changes and why they have occurred. What does the unnecessary murder of Lady Macduff and her children indicate about him?
32. Discuss the character of Malcolm and Macduff.
33. Discuss the importance of scene iii when Ross tells Macduff of his family's murder.
34. Read Act V.
35. Discuss the character changes in Lady Macbeth. Give reasons for the changes.
36. Discuss the forces mounting against Macbeth and the fulfillment of the witches' prophecy about Birnam Wood.
37. Discuss Macbeth's mental state.
38. Discuss the events which fulfill the other prophesies of the witches.
39. Discuss Macbeth's attitudes about life.
40. Discuss Macbeth in the role of villain as hero.
41. Discuss whether students sympathize with Macbeth. Why? Why not?
42. Define and discuss the structural elements of the tragedy and relate them to *Macbeth*: exposition, rising action, climax, falling action, moment of final suspense and catastrophe.
43. Discuss the changes in the relationship between Macbeth and Lady Macbeth. Give reasons for the change.
44. Discuss Macbeth as a man like any other man.
45. View a film of the play.
46. Review the theme of the play.

Evaluation

1. Describe Macbeth as a dynamic character and trace the changes in his character. Give reasons for changes in Macbeth's character.
2. Describe Lady Macbeth as a dynamic character and trace the changes in her character.
3. Describe Macbeth in the role of villain as hero.
4. Describe Macbeth as a man like any other man.
5. List the events which indicate the structural elements of the tragedy—exposition, rising action, climax, falling action, moment of final suspense and catastrophe.
6. Pretend you are an Elizabethan person viewing the play at the Globe Theatre. Which parts of the play would you like best? Why?
7. Discuss Macbeth's tragic flaw. Is his tragic flaw solely responsible for his downfall? Explain.
8. Aside from Macbeth and Lady Macbeth, who is the most important character in the play? Why?

9. Describe the witches' prophesies and explain how they are fulfilled.
10. Discuss the role of fate in *Macbeth*.
11. Discuss the use of superstition and the supernatural in *Macbeth*.
12. Explain why you like or dislike Macbeth or Lady Macbeth.
13. What is the theme of *Macbeth* and how is it developed?
14. Write a character analysis of Macbeth.

Follow-up Activities

1. Select one or two scenes you like and stage them in the classroom using a limited number of props and no costumes.
2. Pretend you are Macbeth's best friend. Write him a letter to give him some helpful advice to prevent his downfall.
3. Write a newspaper account of Acts IV and V.
4. Rewrite a scene using contemporary English, but keep the flavor of the original. Present the scene to the class using only essential props and modern dress.
5. Make a list of famous quotations from Macbeth; then rewrite them in contemporary English.
6. Pretend you are an investigator of Duncan's murder. Write the report you must file at headquarters.
7. Pretend you are a present-day theatre critic transported back to Elizabethan England. Write a contemporary review of *Macbeth*.
8. Pretend you are a member of the advertising agency with Shakespeare's account. Design an advertising campaign for *Macbeth*, to include a poster, press releases to entice people to come to the play and radio or television spots.
9. Select a scene and record it as a radio play with necessary sound effects.
10. Pretend you are a newspaper reporter. Interview Macbeth about becoming king. Write your questions and his answers. Remember you do not know about the witches.
11. Pretend you are a newspaper reporter. Interview Banquo about Macbeth's becoming king, then about Macbeth after the banquet. Remember that you do not know about the witches.
12. Pretend you are a motion picture director casting a film of *Macbeth*. What actors and actresses would you choose for the major roles? Why?

Appendix

Anticipation and Reaction Guide

Directions

Before you read *Macbeth*, complete this guide by placing a check beside any of the following statements with which you agree. Use the column labeled "Anticipation".

Anticipation	Reaction		
☐	☐	1.	A person should do whatever he or she considers necessary to achieve his or her goals.
☐	☐	2.	It is often difficult to tell good from evil.
☐	☐	3.	Ambition can be a flaw in a person's character.
☐	☐	4.	Before acting to achieve a goal, a person should wait until the time is right.
☐	☐	5.	A person cannot have all the following characteristics at the same time—ambition, courage, love, kindness, cruelty and sensitivity.
☐	☐	6.	People are destined to follow their fate.
☐	☐	7.	Loyalty to one's country should come before personal needs and ambitions.
☐	☐	8.	Guilt feelings about misdeeds keep people from committing further misdeeds.
☐	☐	9.	If people have authority, they can do whatever they please.
☐	☐	10.	Partners in wrong doings are drawn closer together.

File this sheet in your notebook. After studying the play, you will be asked to reconsider these statements and mark the "Reaction" column.

Adapted from Stanford, Gene. Individualized Responses to the Short Story. *Humanizing English: Do Not Fold, Spindle or Mutilate*. Edited by Edward R. Fagan and Jean Vandell. Classroom Practices in teaching.

Nonfiction Literature

Definition

Most simply stated, nonfiction is the body of literature that remains after all fictional works are eliminated. The term **nonfiction** is such that all works logically will be accounted for by at least one of these two terms. Although all works may be accounted for, confusion arises occasionally because some works do not fall exclusively into only one of these categories. Such blending of fiction and nonfiction is especially evident in the recent literary development known as new journalism. In spite of this classification difficulty, most books can be placed comfortably into one or the other of the traditional categories.

Most nonfiction can be further categorized by content and form. For example, books may be grouped by such topics as sports, health, animals, physical science, photography, etc. Classification by form separates biographical and informational books; the latter includes such subsets as reference, trivia and how-to books.

The focus of this guide is the last category — informational books and its various subsets.

Rationale

Nonfiction ought to be included in the English curriculum. There is much nonfiction which is good, both in the sense of being interesting and in the fact of being well-written.

Nonfiction is the reading material of choice for a great many students. It is not uncommon to find in a check of library circulation records that from one half to two thirds of the books checked out by high school students are nonfiction. A count of young adult books in sources such as *School Library Journal* and *Booklist* reveals the same dominance of nonfiction over fiction. The same learning is to be found also in the last three editions of *Books for You*, the National Council of Teachers of English's annotated bibliographic guide to reading for senior high school students.

While most librarians are not particularly surprised by these findings, most English teachers seem to be. Perhaps this is because most high school English teachers came into the profession as a result of their love of and concern for the artistic productions usually thought of as *literature*.

To be sure, the position of *belles lettres* in the curriculum should be unchallenged. The challenge facing English teachers is to lead young people to see value in the activity of reading, thereby making willing (if not avid) readers of them. This task, like most educational undertakings, is best approached by building upon the existing abilities and interests of students.

Method

Integrating nonfiction into the curriculum can be achieved in as simple or as extensive a fashion as a teacher chooses. Nonfiction can serve as the focus for a unit or it can be a part of other activities. For example, there could be a brief unit teaching students to evaluate nonfiction books, making them more aware and critical in their use of this material.

Another approach might be to include some works of nonfiction in activities which are already a part of the curriculum. For instance, lists of books suggested for individual reading could include some nonfiction titles. Works of nonfiction also fit easily into composition instruction, either as sources for research papers or as stimuli for compositions. This last suggestion is easily implemented by having students address such questions as the following after reading an informational work.

What are the implications for action on local, state or national levels?

How can some of these ideas be carried out in our community?

So that anyone might understand the process, describe a procedure that was presented in the book.

Explain one or more ideas that were new to you.

As with any change, whether in methods or materials, there is likely to be some reluctance on the part of some learners and teachers. Change suggests the unknown, and the unknown naturally is threatening. But change is necessary unless everyone agrees that what is, is perfect.

The introduction of nonfiction constitutes a relatively minor change which can be accomplished with a minimum of upset. First, the objectives are largely ones that are sought currently — the encouragement of reading, the development of critical readers, the broadening of information-gathering skills and many of the objectives in the composition curriculum such as the development of research skills and of clarity of thought and expression. Secondly, the methods are basically the same; the major change is in the material used, and even this change can be softened in the more touchy situations by merely interspersing nonfiction with fiction so that it may simply be an alternative.

Sources

Help is needed in identifying nonfiction works that are worthy of use in the classroom. In general, most of the factors pertinent to the selection of fiction apply also to nonfiction.

What is the readability level? In nonfiction the use of jargon and technical language also may be a problem.

Is the material potentially interesting to any of the students? Unless the work is intended for assignment to an entire class — an unlikely possibility, it need be of interest to only one student. This fact is one of the most desirable features of nonfiction in the English curriculum; it provides an easy avenue to the individualization that is too often desired but too difficult to achieve. Remember, it does not have to be interesting to the teacher.

What is the quality of the writing? Is it written in an appropriate and acceptable variety of English? Is the use of language adroit or distinctive?

Then there are some questions that are more specifically suited for the appraisal of nonfiction: Is the information accurate, authoritative, unbiased, up-to-date? No one can be so well-informed that these matters can be judged personally, but there are still guides which may detect a fraud or a woefully deficient work. What are the author's credentials — either by education or experience? When was it written? Is this kind of information likely to be dated? Is there any supporting evidence for assertions?

There are a number of sources available to teachers to guide the selection of materials. First, the school librarian usually has considerable first-hand knowledge. Librarians know what is available, what students are interested in, what reviewers have said, and often have at least skimmed a great many books. Then there are a number of professional publications which list and sometimes annotate books, including nonfiction. Here are a few such references.

Booklist. The American Library Association, 50 East Huron St., Chicago, Ill. 60601.

Books for You:. A Booklist for Senior High Students. National Council of Teachers of English, 1111 Kenyon. Rd., Urbana, Ill. 61801.

High Interest/Easy Reading for Junior and Senior High School Students. National Council of Teachers of English, 1111 Kenyon Rd., Urbana, Ill. 61801.

Literature for Today's Young Adults. Kenneth L. Donelson and Alleen Pace Nilsen. Scott, Foresman and Company, Glenview, Ill.

School Library Journal. R. R. Bowker Company, 1180 Avenue of the Americas, New York, NY 10036.

Your Reading: A Booklist for Junior High Schools. National Council of Teachers of English, 1111 Kenyon Rd. Urbana, Ill. 61801.

Sample Lessons

While adaptations of each of these lessons might be used with students of any ability level, the recommendations for level of use might be considered as reasonable starting points.

Lesson A

Students

Above average

Objectives

Students will be able to list criteria for the selection of nonfiction.

Students will be able to apply criteria in the appraisal of nonfiction.

Procedures

1. Present students with a list of criteria for critically appraising nonfiction. This may be done by handout, overhead projection or chalkboard. As each criterion is presented, give two examples — one positive and one negative — from works of nonfiction.

   Accuracy

   (authoritative, unbiased, up-to-date)
   Who is the author? What are the author's credentials (experience, education)? Check title page, preface/foreword/introduction.

   When was it written? Is this kind of information likely to be dated?

   Are assertions supported by valid evidence?

   Organization

   Is there a logical organization? Does it help the reader locate information? Check the table of contents.

   Is there an index if one is needed? Is it accurate? Check several topics by going to the indicated pages.

   Does the book cover what it purports to cover? Check the contents with the title and any blurbs or introductory statements.

   Quality of Writing

   Is the use of language adroit or distinctive in any way? Does it read easily?

   Is it written on a level appropriate for the intended reader? Is there unnecessary use of condescending language or jargon? Is the tone condescending?

   Quality of Visuals (diagrams, charts, maps, illustrations, photographs)

   Do the visuals appear with the textual material they are intended to clarify? Are they a page or two away? Are they all collected in one section of the book?

   Are photographs in focus? Is color reproduction of high quality? (Note: Color is not required; black and white photographs may be of high quality, too.)

   Do the visuals measure up to standard of good art? Are they clear and generally attractive?

2. Give the class these instructions

   You will be working in small groups.

   Each group will be given some books to evaluate.

   Each member of the group is to assess each book individually. Then group members will compare their findings and resolve any differences as much as possible.

   Each group is to be ready to give a report to the rest of the class. This report is to consist of telling the rest of the class about each book, citing its strengths and weaknesses. If the number of books equals the number of students in the group, each student will be able to make a part of the group report.

3. Divide the class into groups of five or six students each. Give each group four to six nonfiction books to evaluate. Be sure that each group has at least two books that are of high quality and two that are poorly done.
4. Walk among the groups keeping students on task and answering questions.
5. While still seated in groups, students present the group reports.

Materials

Content notes ready for presentation in chosen mode — transparency, handout or chalkboard.

Nonfiction books as follows

- Approximately as many books as there are students.
- Include at least twice as many positive examples as there will be groups. Same for negative examples. The remainder may be somewhere in between or at either extreme.

Evaluations

1. The primary means of assessing student learning can be done by comparing student reports with assessments made by the teacher.
2. If it is deemed necessary, more formal procedures may be used. (a) Having students list the four criteria for evaluating nonfiction, with a required number of supporting questions for each (two for instance). (b) Have each student write a formal evaluation of one or two nonfiction books.

Lesson B

Students

Average

Objectives

Students will be able to identify concepts in works of nonfiction.

Students will be able to apply concepts in works of nonfiction to their own lives or to their community.

Procedures

1. Give the class a brief overview of each of five or six nonfiction books. (These must be selected so that each will have relevance to the lives of the students or their community.)
2. Allowing for student preferences for the topics of the various books, divide the class into groups for the purpose of reading one of the books. Each student in a group is to read that group's book.
3. After students have had an opportunity to read the books (perhaps one week after the assignment was made), have the students work in their book groups to identify an idea/issue (concept) in the book that they have an opinion, feeling and/or experience with.
4. Assign each group to address its idea/issue in one of the following ways.

   Develop a questionnaire and administer it to some identifiable group, either within the school or in the community, to determine attitudes/opinions on the subject. Submit a written report to the teacher and an oral report to the class on the group's findings.

   Set up and conduct interviews with key people (mayor, city council members, county commissioners, business leaders, school officials, local government department heads, etc.) on the selected topic. The same kinds of oral and written reports are to be done.

   Rather than reaching out to other people, the group may choose to do further reading to prepare for the reports. In this case, each student should read a minimum of one additional nonfiction book.

   Note:
   Such reports could serve as the basis for articles in either the school or local newspapers.

Materials

Five or six nonfiction books selected for the relevance of their content to the lives of students.

Overviews of the selected nonfiction books.

Evaluation

Students' performance can be assessed by the means generally employed for the appraisal of group reports and individual participation in the groups.

Lesson C

Students

Below Average

Objectives

Students will comprehend concepts in nonfiction material.

Students will be able to apply concepts in nonfiction material to their own lives.

Procedures

1. Engage students in a discussion of newspapers, magazines, pamphlets and other informational materials they have read. Help them come to see that they have already been gaining information from their reading.
2. Assign the students to find an article which presents an idea on a subject of their choice. The idea should be one on how to do something better than or at least differently from the practice they are familiar with.

   Note:
   This can be accomplished during class either by bringing many materials to class and having students bring some from home or by taking the class to the library (media center).

   Some materials that work well are magazines like *Farm Journal*, *Popular Mechanics* and *Family Circle* or pamphlets and brochures from the county extension office or newspaper columns of specific topics such as gardening or cooking. A recent example is the article "New Way to Doublecrop" in the April 1983 *Farm Journal* Soybean Supplement.
3. After students have found, read and understood the article and the idea (concept), assign a paper in which they are to explain why that idea would (or would not) work in

their situation. An oral report to the class is another possibility.

Materials

Magazines and journals

Brochures and pamphlets

Newspapers

Evaluation

Student performance can be assessed by the means generally employed for the appraisal of written or oral reports.

Adolescent Literature

Definition

The boundaries for book titles which appear within the terms **young adult literature, teenage books** and **adolescent novels** are often wavering and vague. However, for our purposes, the following common characteristic will define adolescent literature.

Literature will be considered as adolescent if it has been published in the juvenile division of a publishing house and marketed specifically for an audience of seventh through eleventh or twelfth graders at some point in its publishing history.

History

In the early 1900s, the development of adolescent literature came about with the recognition of adolescence as a spearate stage of life with special needs and interests. As our society became more complex and technological, teenagers began to stay in school for longer and longer periods of time to prepare for adulthood. Additionally, our growing belief in equal education for all caused this preparation to become mandatory for an increasing number of teens.

This portion of society, going through puberty, became a subculture. As such, it read and reinforced its separateness by supporting the publication of novels targeted toward adolescents. Series books like *Nancy Drew* and *The Hardy Boys* appeared, and the authors grew to recognize that writing for this 12- to 18-year-old segment of the reading public was worth their efforts.

The subject matter of those efforts typically fell into the categories of motherhood, true love, the Old West, school spirit, sports and adventure.

By the early 1930s, the terms **junior** or **juvenile** were being applied to the increasingly popular genre. And, with the establishment of these terms, came the multiplication of publishing house divisions of this audience.

Reading interest surveys among high school students of the 1940s caused many educators to espouse the value of choosing literature based on student interest. In 1946 George W. Norvell, author of *The Reading Interests of Young People* (Boston: D. C. Heath and Co., 1950), briefly reported the first results of his longitudinal study. He stated, "Our data shows clearly that much literary material being used in our schools is too mature, too subtle, too erudite to permit its enjoyment by the majority of secondary-school students."

Into the 1950s, the success of books like *Seventeenth Summer* by Maureen Daley, *Hot Rod* by Henry Felson and *Wait for Marcy* by Rosamund Du Jardin exemplified that the attention of teenage readers continued to be focused on fiction which celebrated these years. As in the early 1900s, the plots of this fiction were simple, happily resolved and void of taboo subjects thought offensive to white, middle-class morality.

However, just as the 1960s affected dress, music and art, so did it affect adolescent literature. Many, though certainly not all, of these subjects became not so taboo. This trend turned adolescent literature toward a more realistic portrayal of adolescent life.

Books about academically unsuccessful students (*Drop-Out, 1963*), unwed mothers (*Mr. and Mrs. Bo Jo Jones*, 1967) and alcoholism (*I'll Get There, It Better Be Worth The Trip*, 1968) were found among those preferred by teenagers. Additionally, teachers were being educated to believe that literature should provide students with opportunities for vicariously experiencing problem solving and various lifestyles.

Authors for adolescents responded with plots whose resolutions were neither easy nor happy (*House of Tomorrow*), protagonists whose roots were in lower-class society (*The Outsiders*), settings which showed life outside suburbia (*Where the Lilies Bloom*) and language which reflected the way teenagers really spoke (*The Pigman*).

Topics like sex, drugs, homosexuality, abortion, suicide and divorce became fair game.

As adolescent literature moved into the 1970s and 80s, parent and teacher-like characters became flawed, and the confusing biological and psychological changes with which each teen could identify were explored and acknowledged (*Summer of My German Soldier* and *Forever*).

Although these topical moves toward controversy have been labeled by some as trendy and sensational they have also been recognized often as insightful, significant and candid. We cannot deny the importance of adolescent literature to today's teen readers and viewers. Its infiltration into our educational system and society at large is evidenced everywhere.

More and more students recognize and read the novels of famous writers for adolescents. All of the major television networks have made several adolescent novels into specials and movies of the week. Titles such as *Tex* and *The Outsiders* are springing up on theater marquees.

We have reached a high point in the popularity of adolescent literature. Teachers must capitalize on this surge of interest and willingly bring these books into classrooms.

Rationale

Adolescent literature has found its niche in our curriculum.

English educators dedicated to the preservation of reading have touted it at numerous conventions. Professional journals are filled with persuasive articles which intrigue us into agreement about its necessity. Research supports its use. Gifted writers have created meaningful, artful literature which captures the interests of reluctant readers while providing more mature readers with literary elements and devices worthy of study.

We need adolescent literature to help our students become independent readers. Few read independently beyond eighth grade, and startlingly, a recent 1983 Gallup poll reveals that 77 percent of the American adults questioned had not read a book during the previous year.

A major cause of this widespread book boycott may be accounted for by the difficulties many adolescents find in making the transition from children's books to adult novels. When students get to junior and senior high English classes, they traditionally find the literary emphasis on what we term *the classics*. And the difficulties begin.

Mark Twain did not envision a 15-year-old audience when he wrote the various essays and short stories so widely anthologized in ninth grade literature texts; nor did Stephen Crane have the typical high school junior in mind when he wrote *The Red Badge of Courage*. Forcing classic after classic down students' throats can bring about repetitive failure to understand and appreciate and, equally important, cause irrevocable damage to their enjoyment of reading.

When writing a curriculum to create good experiences for secondary school students, we must consider the characteristic psychological qualities which determine and motivate their reading interests.

Adolescents are primarily concerned with their growing independence from parental influence. This brings, concurrently, a need for stronger peer identification. The teen years are a time of self-discovery and evaluation. They allow their occupants to experience the ramifications of various roles and, at the same time, slowly to find a balance between societal and personal expectations.

Just as teenagers must move through these stages of emotional growth, so must they move through stages of artistic development. One of the ways to describe the stages of artistic development is in terms of the psychological satisfactions that readers seek from literature and therefore, in terms of the types of books they **choose** to read.

In the early teen years, most are concerned with their own importance and ability to solve life's problems. Literature alleviates these concerns through series books in which teens, who operate outside of any apparent parental control, are able to solve dangerous mysteries or save doomed animals.

Between the ages of 14 and 16, young people are experiencing new emotions, new relationships and changing bodies. Books become a way to find out if these new experiences are normal.It is at this point that novels dealing with school life, family relations and adolescent problems such as sex, drugs and alcohol become of crucial interest.

It is not until typical students are 16 to 17 that they become concerned about the more universal

human problems. Here, literature is often a vehicle which stimulates thinking. If they continue to mature in their reading, they will soon move into an appreciation of well-known 20th century works. Finally, in college, some may develop an interest in the study of older, more enduring classics.

Increased enjoyment and literary maturation will be natural consequences of teaching and encouraging reading if we use good adolescent literature in our classrooms. However, viewing adolescent literature as merely a stepping stone to greater works negates the advantages it provides for the language arts curriculum in its own right.

First, adolescent literature enhances the students' motivation to read. Second, it can promote discussion about those universal truths and themes of more traditional literature and make them more relevant and understandable. Third, the books tend to be shorter and can be helpful in classes where students have shorter attention spans and varied reading levels. Finally, good adolescent literature provides a working model with which to gain an understanding of the *art* of literature.

Uses

1. Have a number of adolescent novels in your classroom library for individual pleasure reading.
2. Use different adolescent novels for each of several small groups. It is relatively easy to find several adolescent novels which equally fill the needs for particular thematic or problematic studies.

   For example

   Teenage Cruelty and Conformity

   The Butterfly Revolution by William Butler
   The Chocolate War by Robert Cormier
   One Fat Summer by Robert Lypsyte

   Drug Abuse

   The Room by Isabelle Holland
   That Was Then, This Is Now by S.E. Hinton
   Go Ask Alice anonymous
   Tuned Out by Maia Wojciechowaka

   Accepting Death

   May I Cross Your Golden River by Paige Dixon
   I Heard The Owl Call My Name by Margaret Craven
   Mollie Make Believe by Alice Bach
3. Use small groups to have students compare several works by a single author. Many of adolescent literature's finest authors have written several novels.

   For example

   Bill and Vera Cleaver

   Trial Valley
   Where the Lillies Bloom
   The Whys and Wherefores of Littabelle Lee
   Dust of the Earth

   Robert Cormier

   I Am the Cheese
   The Chocolate War
   After the First Death

   S. E. Hinton

   That Was Then, This Is Now
   Outsiders
   Rumblefish
   Tex

   M. E. Kerr

   Dinky Hocker Shoots Smack
   Love is a Missing Person
   If I Love You, Am I Trapped Forever?
   The Son of Someone Famous
   Little, Little

   Madeline L'Engle

   A Wrinkle in Time
   Dragons in the Waters
   A Wind in the Door
   Prelude
4. Use adolescent literature for whole class study.
5. Use adolescent literature for bibliotherapy.
6. Use adolescent literature as a basis for introductory study of literary components and elements.
7. Use excerpts from adolescent novels as stimuli for other language arts activities.

   For example

   Excerpt adolescent literature and use it

   - to write "found" poetry from particulary descriptive prose selection.

(*I Know Why The Caged Bird Sings* by Maya Angelou)

- as a vehicle for dialect study.

  (*A Day No Pigs Would Die* by Robert Newton Peck)

- as an introduction to a thematic unit.

  (Introduce a "Coming of Age" unit with selections from Hal Borland's *When the Legends Die.*)

- as a springboard for value-clarification activities and roll playing.

  (*Gentlehands* by M. E. Kerr)

- as stimulus for composition.

  ("May 28" from William Butler's *The Butterfly Revolution*)

- Assignment: Write a persuasive essay in which you attempt to convince someone that too much knowledge is a dangerous thing.

  (The first few pages of John Knowles's *A Separate Peace*)

- Assignment: In your mind return to a memorable place in your childhood. Write a descriptive composition in which you detail the changes that have happened in your absence.

8. In short, use adolescent literature in the same ways that you would, either creatively or traditionally, use other categories of literature.

Criteria for Selection

Adolescent literature should be recognized as one of the best tools available with which to accomplish the goal of creating independent readers. However, we also recognize the problems of selecting which specific works to include in the curriculum.

In any category of literature there reside both good and poor representatives; adolescent literature is no exception. Unfortunately, the rapid proliferation of both good and poor novels for teenagers have complicated the choosing process. To uncomplicate it, we must adhere to the same standards by which we choose other literary selections.

Below are criteria which may help in decision making about which adolescent novels to include in the curriculum. Good adolescent literature has

- strong, interesting and believable plots.
- relevance.
- power to transport the reader into another's thoughts and feelings.
- concepts worth pondering and discussing. (However, do not confuse a lack of complexity with a lack of profundity.)
- conflicts and problems which leave the reader with insights into individuals and society.
- universal appeal.
- themes appropriate for the experience and emotional maturity of the audience.
- rich characterization. It avoids stereotypes.
- settings which convey vivid mental pictures.
- a consistent point of view.
- natural sounding, appropriate dialogue.
- a style worthy of study.
- realism in its portrayal of the world of the adolescent and the world at large.
- no preachiness.
- opportunities for springboarding into other related language arts activities.

Make sure that novels which satisfy the above criteria are appropriate for the age, reading and interest levels of your students and also the moral climate of your school and community.

Summary

Choosing to include adolescent literature in a secondary school language arts curriculum is a commitment to begin meeting students' academic and psychological needs. And it is a commitment to providing for students the transitions necessary for the eventual appreciation of more enduring literature.

Following is a list of resources about adolescent literature, a beginning titles guide and three unit plans based on selected novels.

Resources

Burton, Dwight L. *Literature Study in the High Schools, third edition.* New York: Holt, Rinehard and Winston, Inc., 1970.

Donelson, Kenneth L. and Alleen Pace Nilsen. *Literature for Today's Young Adults.* Glenview, IL: Scott, Foresman and Company, 1980.

Unit Lesson Plan (Grades 9-12)

Scripting and Performing Readers Theater

A Day No Pigs Would Die

By Robert Newton Peck

Purpose/Goals

This unit provides students with the opportunity to identify and examine the importance of dialogue, description, action and writing style in one selected chapter of a class-taught novel and then, through the process of scripting, to transform that chapter into a readers theatre script. Additionally, students will be able to perform and evaluate these scripts and thereby gain experience in oral interpretation, speaking before an audience, critical listening and critical evaluation.

Objectives

The students will

read, study and discuss *A Day No Pigs Would Die* by Robert Newton Peck.

learn and practice methods for scripting fictional prose into readers theatre adaptations.

reread studied material and examine it closely for elements of dialogue, description, action, and writing style which figure significantly.

write original introductions to readers theatre scripts in which they imitate the author's style of writing.

perform original readers theatre scripts.

evaluate and discuss classmate's scripts and select the best from among those performed in class.

Materials

Copies of *A Day No Pigs Would Die*

Copies of sample readers theatre script for study and examination

Five duplicated copies of several different chapters of *A Day No Pigs Would Die which lend themselves to readers theatre adaptations*

Four or five stools

Summary

Readers theatre is a medium in which two or more oral interpreters cause an audience to see and hear characters come alive through vivid vocal and physical clues. In readers theatre, the emphasis is upon suggestion rather than identification and upon vivid reading rather than acting. The readers usually sit upon stools and read from script copies. The setting and the character are established through introductory narration or character dialogue. Physical movements and props are kept minimal. Therefore, readers theatre is one form of drama which can be well-adapted for individual class performances.

Additionally, since students need only cut or write additions based on nonoriginal material, the assignment is not intimidating yet still demands close attention to the important elements or fictional prose and its composition.

Procedures

1. Prepare students for unit by having them read, study and discuss *A Day No Pigs Would Die.*
2. Introduce students to readers theatre.
3. Explain to students that they will be choosing a scene from *A Day No Pigs Would Die* and creating a readers theatre adaption of it. Give students a sample script which has been adapted and have them compare this version to the original in their texts. (For a sample script see Attachment #1.)

4. List the similarities and differences on the board and discuss the reasons for changes which have been made.

5. Allow students to choose or assign chapters from the groups of duplicated selections. Have students form working groups.

6. Give students the next two class periods to complete the scripting process. Provide help to individual groups and attempt to keep them on task. Five minutes before the end of each period, ask students to write a short paragraph detailing what the group accomplished that day and what individual help that student gave. Collect these for the participation grade. Additionally, tell all students that an individual project on the novel will be due in a week. Therefore, groups that finish early will have a supplementary assignment to begin.

   Sample supplementary assignments.

   - Create a "found" poem from a particulary descriptive passage.
   - Write an adjective acrostic about two major characters.
   - Make a collage, mobile, peep box, drawing, etc. to illustrate a major element of the novel.
   - Describe your pet or some other animal as if it were a human being.
   - Write a position paper on whether a person who cannot read or write should be allowed to vote.
   - Write several diary entries from Pinky's or another character's point of view.
   - Write a letter to the author telling him what you think of his novel.
   - Interview several adults about when they began to consider themselves adults and write the results and answers for a report.

7. At the end of the second day of group work, tell students that within three days each character should have a complete, legible copy of the script from which to perform. Also, on that day, final copies of each group's script will be due. One student could volunteer to type and duplicate it, or students could pass the original around and make their own copies. Tell students to bring their props on the day that the scripts are due.

8. On the day that the scripts are due, give students 20 to 25 minutes to rehearse. Tell them that they will perform tomorrow. Collect a copy of each group's script.

9. The following day quickly review criteria for good readers theatre. Give directions for student evaluations of each script. Organize the performance and discussion of each group's script. Collect written student evaluations.

Evaluation

Students can be given points for the following.

Participating in the group process as evidenced by daily reports and teacher observation

Completing the scripting process and turning in a complete copy for evaluaton

Varying degrees of script quality

Performing the script

Completing written evaluations of other group's scripts

Completing supplementary project

Followup

Students could vote on the best few scripts and perform them for another class.

Students could script another selection which has been covered in class thus far.

Students could convert the readers theatre script into a radio play with sound effects.

Resources

Coger, Leslie Irene and Melvin R. White. *Readers Theatre Handbook: A Dramatic Approach to Literature.* Glenville, Ill.: Scott, Foresman and Company, 1973.

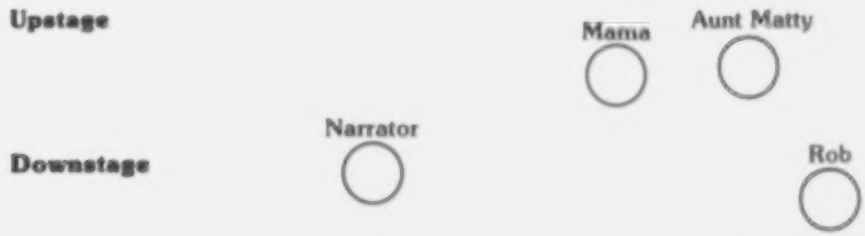
Maclay, Joanna Hawkins, *Readers Theatre:. Toward a Grammar of Practice.* New York: Random House, Inc., 1971.

Peck, Robert Newton. *A Day No Pigs Would Die.* New York, Dell Publishing Company, Inc., 1972.

Sample Readers Theatre Script

adapted from *A Day No Pigs Would Die*, Chapter Six

Stage arrangement: Students are seated on four stools as arranged below.



Narrator: Hello folks! My name's Robert Newton Peck, and I'm here to tell you one particular story from a book called *A Day No Pigs Would Die*. You see, in this book, I'm the major character. I'm also the author so you can be sure that I know what I'm talking about.

I grew up on a farm in Vermont. My family was of the Shaker religion, so we didn't have to many frills and worked hard for everything we **did** have. Papa killed pigs for a living, and Mama stayed home, her time filled with chores.

I remember well the story I'm going to tell you. It happened the summer I was 14. June had finally come, and I was racing home with my final report card all folded up in my pocket. The weather was dry as dust, and I was glad to be walking across the pasture in the soft green meadowland, instead of kicking rocks the long way round which was by the dirt road.

Once I got to the house, I called to Pinky, my pet pig. She came running up to greet me. Just as we got to the fence, I saw Mama, in the front stoop, waving for me to come up to the house.

Mama: Rob, look who's here.

Rob: Oh, Hello, Aunt Matty.

Narrator: There she was, sitting in our good chair, and wearing one of her big dresses and smelling so good with her perfume that it almost made me sick.

Aunt Matty: Well, look at the size of you. You're growing like a weed.

Narrator: I should have excused myself right then and there, and changed my clothes for chores. But like a fool, I pulled out my report card.

I showed it to Mama. She could hardly read at all, but she knew what an A looked like. The only other letter I got was a D in English, which I didn't bother to point out.

The trouble kicked up when I showed my report card to Aunt Matty. She could read. But as it turned out, she couldn't read the letter A, no matter how many she saw. All she could read was D, where I got a D in. English.

Aunt Matty: You got a D in English!!!

Narrator: The way Aunt Matty took on, it must have been the first D anybody ever got. I thought she was going to die from the shock of it.

Aunt Matty: D in English!! 'Course it's not the end of the world. There is a remedy.

Rob: Remedy!

Narrator: Now there was a word that struck a fever. Mama had given me a spoonful of remedy for one thing or another almost as long as I could remember. It made you go to the backhouse a lot. Morning, noon and night.

Aunt Matty: What he needs is a tutor. Fact is, I will tutor him myself. I'll tell you, it's not a laughing matter. Next thing you know it'll be F for failure. And you know what that means. Expulsion. There's no time to lose.

Now pay attention, Rob. Grammar, that's where you're falling down. Before I married your Uncle Hume, I was an English teacher. And that's where we're going to start. Living in this house and all its Shaker ways, it's a wonder you can talk at all.

(Aunt Matty picks up a handkerchief from her lap and hands it to Rob.)

Here, blow your nose. You can't learn English with an acting sinus.

(Rob blows nose and hands handkerchief back to Matty.)

So, I am going to write out a sentence, and **you** can diagram it. Hear? There now, Jack hit the ball hard with Joe's yellow bat. Let's see you diagram that.

Rob: I can't Aunt Matty.

Aunt Matty: I know you can't. But any schoolboy who gets a D had better learn. First off, what's the subject?

Rob: English.

Aunt Matty: What?

Rob: English is the subject I got a D in.

(Aunt Matty wipes face with handkerchief Rob has blown his nose into.)

Aunt Matty: Rob, I used to teach English, and there was one thing I never did. Know what that was? I never got angry. A good teacher does not lose her temper, no matter how stupid her pupils are.

Rob: That's good because in our school they sure are some dull ones.

Narrator: Picking up the pencil, Aunt Matty started to draw some lines and circles on the sentence about Jack. She put a zig-zag here and a crazy elbow joint there. And the worse it got, the prouder Aunt Matty was of it.

Aunt Matty: Behold! **That** is a diagram.

Rob: Gee, Aunt Matty, I ought to get A in English now for certain.

Aunt Matty: Here, take it up to your room and pin it on the wall.

Rob: Thank you, Aunt Matty. Now I got to do chores. If'n I don't get done, they'll be a nevermind of fuss 'tween I and Papa.

Narrator: I was careful not to slam the door. Just outside, Pinky was waiting for me, and we raced each other to the barnyard fence. Just as we rounded the corner, I heard Mama continue the conversation.

Mama: How was the lesson?

Aunt Matty: Next time, I'll teach the pig!

Adapted by Ann Wolensky Williams

Scripting

The first step in adapting fictional prose of readers theatre is to reread the material with the idea of marking in pencil those scenes and lines that must be included if the selection is to retain its full significance. This is called **cutting in**. The adapter should select carefully those details of description that will best stimulate the imagination of the audience to see the characters, their appearance, and their actions and the setting in both its physical and mood values.

The second step is to read the selection again with the idea of **cutting out** or marking through those sections which are not essential to the basic meaning or focus. Some sections can be summarized for the sake of brevity. Portions of description may have to be cut. Proper names may have to be inserted more frequently as an aid to clarity. Some description of movement, gesture or facial expression can be replaced with suggested action or use of minimal props.

The third step is called **adding** and will require original writing from the students. At the start of the script the scene must be set, the characters introduced and the information supplied for the audience to understand what is occuring. This is usually done by a narrator who may or may not be a character within the script. For short scenes major characters may introduce themselves and set up the situation. Whatever means are used to solve the problems of narrating the visual elements and bridging any cut portions, the actual wording should be concrete, vivid and written in spoken-English style. Moreover, the style of writing should be appropriate to the text.

The last step is to audition and assign speaking parts for the finished script. Students should design the physical set up for the reading and decide which props, if any, will be brought from home.

Unit Lesson Plan (Grades 10-12)

Examining Manipulative Language

The Butterfly Revolution
by William Butler

Purpose/Goal

The purpose of this unit is to help students become more aware of the uses and misuses of language through the study of connotations, euphemisms, glittering generalities, undefined terms and emotional appeal used in political language. Additionally, the study of *The Butterfly Revolution* in terms of these elements will provide students with meaningful examples of the power of language.

Objectives

The student will

read, study and discuss *The Butterfly Revolution* by William Butler.

complete all activities designed to clarify understanding of connotation, euphemism, glittering generalities, undefined terms and emotional appeal in persuasive arguments.

participate in class discussion.

work in pairs.

demonstrate understanding of discussed manipulative elements of language by finding examples of each in *The Butterfly Revolution.*

write a persuasive essay based on the examination of propoganda techniques in *The Butterfly Revolution.*

Materials

Class copies of the novel

A list of words having strong connotations

Class copies of *Synonym Sense* worksheet

Class copies of *Wordmanship* activity

Class copies of *Introducing Dr. Jekyll or Mr. Hyde* activity.

Summary

Mark Twain once said, "The difference between the right word and the almost right word is the difference between lightning and the lightning bug." This unit provides students with practice in determining whether the **right word** is being used. Students will be taught definitions of several often manipulated components of language and, through a series of activities and the study of **The Butterfly Revolution**, learn to recognize examples of each. This unit will take approximately four days to complete.

Procedures

1. Read, study and discuss *The Butterfly Revolution* with emphasis on the manipulation and propoganda techniques used by the S.R.C.
2. Introduce the unit by reading the following passage from *The Butterfly Revolution* to students.

> "The party began today with a short talk by Frank to celebrate the one-week anniversary of the revolution. He really spoke very enthusiastically, and yet at the same time very gently, and he said how important it is to continue the work of the revolution at this time, and about how much he admired everyone for doing all they were doing, and how he meant to see that everyone had all he needed and would so long as the revolution lasted. He spoke of fun and more fun, and loyalty and more loyalty, and courage and more courage. He made a good speech, I guess; it sounded intelligent, anyhow, even though—when I thought about it—I couldn't say that he had said anything very definite about anything at all."

Discuss with students how Frank can make a good speech, yet get away with saying nothing concrete or meaningful. Tell students that they will be reexamining other sections of the novel later for specific examples of the terms and elements of persuasive language discussed this week.

3. Define and discuss connotations. Give students a word list and ask them to place either a + or a − by each word depending on how it makes them feel.

Sample word list

conservative
police officer
second-hand
democracy
liberal
reconditioned
conscientious objector
politician
draft dodger
statesman

Go back over the word list with students and discuss the connotations of each word and how they affect meaning.

4. Discuss how subtle changes in word meaning can change the meaning or tone of statements. Distribute teacher prepared *Synonym Sense* worksheet and instruct students to follow directions.

Sample directions and items for "Synonym Sense" worksheet

Directions

Below you will find synonym trios and sentences into which each word best fits. Fill in blanks, thinking about the shades of each word's meaning.

1.

Suppress · Subdue · Crush

a. The revolution was _____ .

b. The criminal was caught and _____ .

c. The newspaper _____ .

2.

Stun · Dumfound · Astound

a. The nation was _____ by the President's death.

b. The father _____ by his son's grades.

c. When the steering wheel came off, the driver was _____.

3.

Thrifty · Frugal · Economical

a. They ate a _____ meal of potatoes and bread.

b. A _____ person works hard and saves regularly.

c. A car with six cylinders is usually more _____ than one with eight.

4.

Resolute · Dogged · Stubborn

a. Despite his wounds, his _____ determination kept him going.

b. His _____ refusal to consider all facts caused him trouble.

c. His _____ character helped him maintain his principles.

5. Lead discussion on possible worksheet answers and reasons for placement of words. Collect worksheets.

6. Define and introduce euphemisms.

For example

- A euphemism is a better-sounding word or phrase used in place of one that seems to harsh or direct.
- Sample euphemisms:
  white weasel fur = ermine
  military retreat = strategic withdrawal
  stool pigeon = informed source
- Reasons euphemisms are used: (a) to give a more impressive-sounding title to a job,

(b) to spare someone else's feeling on a delicate and possibly painful subject, (c) to cover up a blunt reality

from *Gaining Sensitivity to Words*

7. Have students brainstorm for other examples of euphemistic language. Below are a few starting examples.

   bathroom: restroom, powder room, lounge

   pregnant: expectant, with child, in the family way

   died: gone to visit his Maker, gone to a better place, passed away

8. Discuss the particular use of euphemisms in politics and how many times these words and phrases throw up smoke screens about the truth. Have students come up with the real meanings behind these euphemisms.

   Germany's final solution in W.W. II
   pacification
   liquidation of undesirable elements
   relocation centers
   culturally underpriviliged

9. Distribute the "Wordmanship" activity worksheet. Instruct students to follow directions. Discuss the implications about language in this activity.

10. Define and discuss the use of glittering generalities, undefined terms and emotional appeal in persuasive language.

    For example

    - Glittering generalities—the use of empty and indefinite words and phrases which have extremely positive connotations and inspire unthinking agreement.

      "My party is made up of practical idealists who are working for a better America—a land of peace, prosperity and security."

    - undefined terms—the use of vague, undetailed phrases to which most people can individually supply positive concrete examples.

      "I believe that the only way this country can achieve superiority is by the development of a reciprocal, flexible military position."

    - emotional appeal—the purposeful use of words and phrases which evoke strong emotional responses.

      "While the fat rich sit in their fine mansions, the hungry poor huddle miserably on the street corners."

11. Distribute the "Introducing Dr. Jekyll or Mr. Hyde" worksheet. (See Attachment #4.) Instruct students to follow the directions. When they have completed the worksheet, have one student read Dr. Jekyll's version and another read Mr. Hyde's version. Discuss the examples and types of language misuse found within the activity. Collect worksheets.

12. Tell students that they are now going to reexamine Frank's rise to power in **The Butterfly Revolution** in light of what they've just learned about language manipulation.

13. Distribute copies of *The Butterfly Revolution*. Lead students through the examination of a few sample passages for language misuse.

Sample passages for discussion

> "Today, all drills are doubled. Remember your effort is an effort not only for yourself, but for all of your friends at High Pines. From now on, awards of money will be offered for outstanding effort. The first militiaman to win the Master Soldier's media will also win five dollars; the second will win three dollars, and the third two dollars. Help your pals to be prepared for any action which might force us to surrender on their terms. Make High Pines strong under the motto "on Our Terms," and remember that your terms are the terms which protect you, get you home safer and sooner." (page 173)

> "Frank asked me, as a favor to him, to hold off quitting (the S.R.C.) for a day, or two, until I had time to see that it didn't matter much who killed Don Egriss, someone was certainly going to, and it was better for the revolution, better for everyone, that we did it ourselves." (pages 204-205)

14. Put students in pairs and instruct them to find 10 other examples of manipulative language in the novel and list the page numbers and the beginning sentence of each example.

15. Put students back in regular seating arrangement and lead discussion of the other examples they have found. Collect example lists.

16. Give students the following composition assignment and a due date.

> Frank Reilly had just been brought to trial by the courts for the intent to overthrow the government of the United States and the use of illegal brainwashing techniques. One section of the detailed charge list concerns Frank's misuse of language. You are to assume the voice of the prosecuting attorney and write a persuasive essay detailing Frank's guilt in this area and using examples to prove your points.

Evaluation

Students can be given points for

completion of connotation wordlist used in prodcedure step 2.

completion of Synonym Sense activity.

completion of Wordmanship activity.

completion of "Introducing Dr. Jekyll or Mr. Hyde."

completion of group word assigned in procedure step 14.

correct answers on unit test.

completion and quality of composition assignment.

Follow Up

1. Students could conduct a mock trial for several characters from *TBR*.
2. Students could share composition assignments in evaluative groups.
3. Students could research and in writing compare Frank's rise to power with that of a well-known dictator.
4. Students could read *1984* by George Orwell and examine the nature of doublespeak.
5. Students could read "The Children's Story" by James Clavell and compare devices used by the new teacher to win kids to her ideologies with those used by Frank.

Resources

Butler, William. *The Butterfly Revolution*. New York: Ballantine Books, 1961.

Littell, Joseph Fletcher, ed. *Gaining Sensitivity to Words*. Evanston, Ill. McDougal, Littell and Company, 1973.

McGuire, Vincent. *Teaching High School English.: Volume One*. Dubuque, Iowa: William C. Brown Book Company, 1964.

Wordmanship

After years of hacking through etymological thickets at the U.S. Public Health Service, a 63-year-old official named Phillip Broughton hit upon a sure-fire method for converting frustration into fulfillment (jargonwise). Euphemistically called the Systematic Buzz Phrase Projector, Broughton's system employs a lexicon of 30 carefully chosen buzzwords.

Column 1	Column 2	Column 3
0. integrated	0. management	0. options
1. total	1. organizational	1. flexibility
2. systematized	2. monitored	2. capability
3. parallel	3. reciprocal	3. mobility
4. functional	4. digital	4. programming
5. responsive	5. logistical	5. concepts
6. optional	6. transitional	6. time-phasing
7. sychronized	7. incremental	7. projection
8. compatible	8. third-generation	8. hardware
9. balanced	9. policy	9. contingency

The procedure is simple. Think of any three-digit number, then select the corresponding buzzword from each column. For instance, number 257 produces "systematized logistical projection," a phrase that can be dropped into virtually any report with that ring of decisive, knowledgeable authority. "No one will have the remotest idea of what you're talking about," says Broughton, "but the important thing is that they're not about to admit it."

Following Broughton's advice, fill in the sentence below with five different buzzword groupings.

The President has allocated three billion dollars for the congressional committee which is probing into _____ _____ _____.

Numbers	Column 1 Word	Column 2 Word	Column 3 Word
A. _____	_____	_____	_____
B. _____	_____	_____	_____
C. _____	_____	_____	_____
D. _____	_____	_____	_____
E. _____	_____	_____	_____

Introducing Dr. Jekyll or Mr. Hyde

Directions

Below have been mixed two introductions for the same political candidate. Dr. Jekyll is a friend of the candidate. Mr. Hyde does not like the candidate. Choose to be either Dr. Jekyll or Mr. Hyde and circle the words that he would use.

My friends, the (gentleman) (person) sitting on my right is, as you know, a (notorious) (famous) (statesman) (politician). He is familiar to you, my friends, both as a (cunning) (skillful) (bureaucrat) (administrator) and as a (would-be) (distinguished) (public servant) (dictator). is a (friend) (lackey) of (free enterprise) (big business) while also a (crony) (friend) of (union) (labor officials). His (pigheaded) (persevering) (dedication) (fanaticism) played a key role in (persuading) (brainwashing) Congress to pass the (Slave-Labor) (Right-to-Work) Law that we (revere) (dispise). After hearing him (rant) (speak), you will return to your homes in (pride) (disgust) that America could (spawn) (produce) such a (man) (creature). Now before he begins his speech, let me say . . . . .

From *Gaining Sensitivity to Words*

Unit Lesson Plan (Grades 11-12)

Literary Analysis and Evaluation

A Separate Peace

by John Knowles

Purpose/Goal

This unit provides students with opportunities to compare and evaluate—literature, to participate in the group decision making process and to clarify and defend individual decisions via composition. Activities in this unit will involve students in determining general heroic qualities, analyzing previously studied characters for these qualities and then comparing the varying degrees of quality strength among the characters. *A Separate Peace* was chosen as a beginning step for this unit because the character of Phineas lends itself well as a constant for study and the novel itself is taught at various grade levels.

Objectives

The students will

read, study and discuss *A Separate Peace* by John Knowles.

brainstorm a list of heroic characteristics and select the five most important from the list.

reread and study previously read selections to find evidence of heroic qualities in particular characters.

compare the strength of each quality from character to character.

make an individual decision about the most worthy of the characters studies.

participate in the group decision-making process.

contribute to group decisions about the most worthy character studied.

write a position paper based on comparative evaluation of one particular literary element.

Materials

Class set copies of texts in which characters selected for study appear.

Class set copies of Character/Characteristics Chart (see Procedures, Step 4).

Summary

This unit encourages students to participate in three activities widely ignored in many language arts classrooms. First, students are invited to compare and evaluate literature in a manageable, meaningful way. Second, they are allowed to gain expertise in group decision-making skills through structured tasks. And third, they are given a composition assignment for which indepth prewriting activities and discussions have been provided. The unit may, of course, be adapted for different literary focuses and selections. It will take two to three days to complete.

Procedures

1. Prepare students for the unit by having them read, study and discuss *A Separate Peace* by John Knowles. Be sure to emphasize Phineas's heroic qualities in discussion about his character.
2. Begin unit by having students write individual definitions of the word *hero*. Discuss their definitions and compare them with the dictionary's. Discuss who could be categorized as a hero and who the heroes of today are.
3. Have class brainstorm a list of characteristics important or essential for someone of heroic stature. Keep the list on the board. Students may come up with many of the following characteristics—strength, loyalty, honesty, physical beauty, athletic prowess, high intellect, strong wit, compassion and power.

Next, lead students as a class to whittle the list down to the 5 most essential characteristics for heroic people to have. 4. Distribute the Character/Characteristics Charts into which you have already filled the names of those characters previously studied whom you feel fit best in this activity. Instruct students to fill in the "Characteristics" column with the five essential characteristics for heroes on the board.

Sample Character/Characteristics Chart
(not to scale)

Characteristics	*Honesty*	*Bravery*	*Loyalty*	*High Intellect*	*Leadership Ability*
Phineas					
Odysseus					
Juliet Capulet					
Huck Finn					
Ponyboy					

4. Have students form working groups. Make sure each group has copies of all necessary texts. Instruct students to fill in, if they can, evidence from the texts which supports each character's possession of each characteristic. Evidence may consist of examples of character action, speech and thought. Additionally, corroboration from the narrator or another worthy character is acceptable. Answers are to be jot listed on the charts.
5. A few minutes before the period is over, give students an additional assignment for homework. Instruct them to suspend disbelief and assume that tomorrow one of these characters will be given life. They are to decide in priority order which characters most deserve the gift of life and write those decisions on the back of the chart.
6. The following day instruct students to form groups in which there is no more than one other person from yesterday's group.
7. Explain today's group task. Each group is to reach consensus on the priority order of which characters should be given life. Each group's final ordering should be unanimously agreed upon. Students will have 20-25 minutes to complete this task and should be prepared to report to the entire class. Monitor group work.
8. Stop group work and put class back into regular seating arrangement.
9. Lead class discussion and group reporting of decisions. To end discussion, have the entire class vote on the one character who should be allowed to come to life.
10. Give students final composition assignment and due date. They are to write a position paper in which they defend one character's right to life. Their choices need not reflect group or class decisions. Again, they must prove their points by citing examples or evidence from the text.

    Student could be given points for

    completion of the Character/Characteristics Chart

    individually ranking character names for homework.

    participation in group work.

    completion and quality of composition assignment.

Follow Up

1. Students could conduct and report results of field research in which they try to determine who the heroes of today's youth are.
2. Students could create an additional adventure or scene for their most heroic character. The character's actions, speech and thoughts should be consistent with what they have just learned about him or her.

3. Students could share compositions in evaluative groups.
4. Students could write about their character's first day of life.
5. Students could fill out charts with emphasis on other areas or selections.

Resources

Bibliography of Selection Guides for Adolescent Literature

The ALAN Review: Assembly on Literature for Adolescents. National Council of Teachers of English, 1111 Kenyon, Rd., Urbana, Ill. 61801.

Book Bait: Detailed Notes on Adult Books Popular With Young People. Ed. Elinor Walker. 3rd ed., 1979. American Library Association, 50 E. Huron St., Chicago Ill. 60601.

Booklist. The American Library Association, 50 E. Huron St., Chicago, Ill. 60601.

Books for the Teen Age 1979. Ed. Marian E. White. New York Public Library, Fifth Ave. and 42nd St., Room 58, New York, N.Y. 10018.

Books for You: A Booklist for Senior High Students. Ed. Kenneth L. Donelson. Rev. Ed., 1976. NCTE, 1111 Kenyon. Rd., Urbana, IL 61801.

Bulletin of the Center for Children's Books. Ed. Zena Southerland. The University of Chicago Graduate Library School, University of Chicago Press, 5801 Ellis Ave., Chicago, IL. 60637.

The English Journal. NCTE. 111 Kenyon Rd., Urbana, IL 61801.

The Horn Book Magazine. The Horn Book, Inc. Park Square Building, 31 St. James Ave., Boston, MA 92116.

Bibliography of Selected Books and Articles about Adolescent Literature

Burns, Robert, Ed. *Creative Approaches to Reading Literature.* Middletown, Conn.: Xerox Education Publications, 1973.

Burton, Dwight L. *Literature Study in the High School.: Third Edition* New York: Holt, Rinehart and Winston, Inc., 1970.

Carlsen, G. Robert. *Books and the Teenage Reader: Revised Edition.* New York: Harper and Row, 1979.

Carlsen, G. Robert and David P. Lass. "1982 Books for Young Adults Poll". *The English Journal.* Vol 72, No. 1 (January 1983) 56-60.

Chambers, Aidan. *The Reluctant Reader.* London: Teachers College Press, 1975.

Davis, John A. "Addolescent Literature:. A Bridesmaid Once Again". *English Journal.* Vol 71, No. 6 October 1982) 77-80.

Donelson, Kenneth L., ed. *Arizona English Bulletin.* Vol 18 (April 1976) entire issue.

Donelson, Kenneth L. and Alleen Pace Nilsen. *Literature for Today's Young Adults.* Glenview, IL: Scott, Foresman and Company, 1980.

Edwards, Margaret A. *The Fair Garden and the Swarm of Beasts: The Library and the Young Adult.* Revised Edition. New York: Hawthorne Books, 1974.

Ellis, Alec. *A History of Children's Reading and Literature.* Oxford: Pergamon Press, 1968.

Engdahl, Sylvia. "Do Teenage Novels Fill a Need?" *English Journal.* Vol. 64 (Feb. 1975) 48-52.

Eyre, Frank. *British Children's Books in the Twentieth Century.* New York: Dutton Publishing Co., 1973.

Fader, Daniel. *The New Hooked on Books.* New York: Berkley Publishing Company, 1976.

Gallo, Donald R., ed. *Connecticut English Journal.: Living With Adolescent Literature.* Vol 12, No. 1 (Fall, 1980).

Hinton, Susan. "Teenagers Are for Real" *New York Times Book Review* August 27, 1967, 26-29.

Hipps, G. Melvin. "Adolescent Literature: Once More to the Defense" *Virginia English Bulletin.* Vol. 23 (Spring 1973) 44-50.

Hutchenson, Margaret. "Fifty Years of Young Adult reading, 1921-1971." *Top of the News.* Vol 29 (November 1973) 24-53

Judy, Stephen, ed. focus on "Focus on Literature and Censorship in the Seventies"

English Journal, Vol 63, No. 2 (February 1974) entire issue.

Meade; Richard A. and Robert C. Small, Jr., eds. *Literature for Adolescents: Selection and Use*. Columbus, Ohio: Charles E. Merrill Press, 1973.

Peck, Richard. "In the Country of Teenage Fiction." *American Libraries*. Vol. 4 (April 1973) 204-207.

Redmond, Judith K. "Is There Life After Judy Blume?" *English Journal*. Vol. 71, No. 3 (March 1982) 92-95.

Root, Shelton L. "The New Realism—Some Personal Reflections." *Language: Arts*. Vol 54 (January 1977) 19-24.

Sloan, Glenna Davis. *The Child as Critic*. New York: Teachers College Press, 1975.

Small, Robert C., Jr. "The Junior Novel and the Art of Literature." *English Journal*. Vol. 66, No. 7 (October 1977) 56-60.

Varlejs, Jana, ed. *Young Adult Literature in the Seventies:. A Selection of Reading*. Metuchen, N.J.: Scarecrow Press, 1978.

Adolescent Literature
A Beginning

Author	Title
Adams, Richard	*Watership Down*
Aldrich, Bess	*A Lantern in Her Hand*
Angelou, Maya	*I Know Why the Caged Bird Sings*
Annixter, Paul	*Swiftwater*
Anonymous	*Go Ask Alice*
Armstrong, William	*Sounder*
Bach, Alice	*Molly Make Believe* *A Father Every Few Years*
Baldwin, James	*If Beale Street Could Talk*
Beckman, Gunnel	*Admission to the Forest* *Mia Alone* *That Too Early Spring*
Bethancourt, T. Ernesto	*The Dog Days of Arthur Cane*
Blume, Judy	*It's Not the End of the World* *Are You There God? It's Me Margaret* *Deenie* *Then–Again, Maybe I Won't* *Blubber* *Tiger Eyes* *Forever*
Bonham, Frank	*Durango Street* *Viva Chicano* *Cool Cat*
Borland, Hal	*When the Legends Die*
Bradbury, Ray	*The Martian Chronicals* *Dandelion Wine* *Farenheit 451* *Something Wicked This Way Comes* *The Illustrated Man*
Brancato, Robin	*Blinded by the Light* *Winning*
Bridgers, Sue Ellen	*Home Before Dark* *All Together Now*
Burnford, Sheila	*The Incredible Journey*
Butler, William	*The Butterfly Revolution*
Calvert, Patricia	*The Snowbird*
Carson, John	*23rd Street Crusaders*
Childress, Alice	*A Hero Ain't Nothin' But a Sandwich*

Author	Title
Cleaver, Bill and Vera	*The Whys and Wherefores of Littabelle Lee* *Trial Valley* *Where the Lilies Bloom* *Dust of the Earth* *Delpha Green and Company* *Me Too* *The Queen of Hearts* *Grover* *I Would Rather Be a Turnip*
Clements, Bruce	*I Tell a Lie Every So Often*
Collier, James and Christopher	*My Brother Sam is Dead*
Colman, Hilda	*Sometime I Don't Love My Mother* *After the Wedding*
Cormier, Robert	*I Am the Cheese* *The Chocolate War* *After the First Death*
Craven, Margaret	*I Heard the Owl Call My Name*
Daly, Maureen	*Seventeenth Summer*
Danziger, Paula	*The Cat Ate My Gymsuit* *The Pistachio Prescription* *Can You Sue Your Parents for Malpractice?* *There's a Bat in Bunk Five*
Dixon, Paige	*May I Cross Your Golden River?*
Donovan, John	*Remove Protective Coating a Little at a Time* *I'll Get There. It Better Be Worth the Trip* *Wild in the World*
Duncan, Lois	*I Know What You Did Last Summer* *Daughters of Eve* *Summer of Fear* *Killing Mr. Griffin* *Five Were Missing*
Eyerly, Jeanette	*He's My Baby Too* *The Leonardo Touch* *Bonnie Jo, Go Home* *Escape from Nowhere* *Drop-Out*
Fields, Jeff	*A Cry of Angels*
Forbes, Ester	*Johnny Tremain*
Fox, Paula	*The Slave Dancer* *Blowfish Live in the Sea*
Frank, Ann	*The Diary of a Young Girl*
Freedman, Nancy	*Joshua, Son of None* *Mrs. Mike*

Author	Title
Fritzhand, James	*Life is a Lonely Place*
Gallico, Paul	*The Snow Goose*
George, Jean	*Julie of the Wolves*
Gipson, Fred	*Old Yeller*
Green, Hannah	*I Never Promised You a Rose Garden*
Greene, Bette	*Summer of My German Soldier* *Morning is a Long Time Coming* *I Know You, Al*
Guest, Judith	*Ordinary People*
Gunther, John	*Death Be Not Proud*
Guy, David	*Football Dreams*
Guy, Rosa	*The Friends* *Ruby*
Hamilton, Virginia	*The Planet of Junior Brown* *M.C. Higgins, the Great*
Head, Ann	*Mr. and Mrs. Bo Jo Jones*
Hentoff, Nat	*This School is Driving Me Crazy* *I'm Really Dragged, But Nothing Gets Me Down*
Herbert, Frank	*The Soul Catcher*
Hinton S. E.	*That was Then, This is Now* *The Outsiders* *Rumblefish* *Tex*
Holland, Isabelle	*The Man Without a Face* *Of Love, Death, and Other Journeys* *The Room* *Alan and the Animal Kingdom* *Hitchhike* *Heads You Win, Tails I Lose*
Holman, Felice	*Slake's Limbo*
Hunt, Irene	*Across Five Aprils* *Up a Road Slowly* *The Lottery Rose*
Hunter, Kristin	*The Soul Brothers and Sister Lou*
Jordan, June	*His Own Where*
Kellog, Marjorie	*Tell Me That You Love Me, Junie Moon* *Like the Lion's Tooth*
Keer, Judith	*When Hitler Stole Pink Rabbit* *The Other Way Round*
Keer, M. E.	*Dinky Hocker Shoots Smack* *Love is a Missing Person*

Author	Title
	If I Love You, Am I Trapped Forever?
	I'll Love You When You're More Like Me
	Is That You, Miss Blue?
	The Son of Someone Famous
	Little, Little
	Gentlehands
Keyes, Daniel	*Flowers for Algernon*
Klein, Norma	*It's Okay If You Don't Love Me*
	It's Not What You Expect
	Mom, the Wolf Man, and Me
	Hiding
	Sunshine
	Getting Better
Knowles, John	*A Separate Peace*
Konigburg, E. L.	*From the Mixed Up Files of Mrs. Basil E. Frankweiler*
Lee, Harper	*To Kill a Mockingbird*
Lee, Mildred	*Fog*
Le Guin, Ursula	*Very Far Away From Anywhere Else*
	The Farthest Shore
	The Left Hand of Darkness
	A Wizard of Earthsea
L'Engle, Madeleine	*A Wrinkle in Time*
	Dragons in the Waters
	A Wind in the Door
	Prelude
Lipsyte, Robert	*The Contender*
	One Fat Summer
	Summer Rules
	Free to Be Muhammad Ali
London, Jack	*Call of the Wild*
Lund, Doris	*Eric*
Lyle, Katie Letcher	*I Will Go Barefoot All Summer for You*
	Fair Day, and Another Step Begun
Mathis, Sharon	*A Teacup Full of Roses*
Mazer, Harry	*Snowbound*
	The Dollar Man
	The War on Villa Street
Mazer, Norma Fox	*Dear Bill, Remember Me?*
	A Figure of Speech
	Saturday, the Twelfth of October
	I, Trissy
McCall, Dan	*Jack the Bear*
McCullers, Carson	*The Heart is a Lonely Hunter*

Author	Title
Merriweather, Louise	*Daddy Was a Number Runner*
Neufeld, John	*Edgar Allan* *Lisa, Bright and Dark* *For the Wrong Reasons* *Twink* *Sunday Father*
O'Brien, Scott	*Z for Zachariah*
O'Dell, Scott	*Island of the Blue Dolphins* *Child of Fire* *Zia*
Rawls, Wilson	*Where the Red Fern Grows* *Summer of the Monkeys*

High Interest Easy Reading Literature

Introduction

High interest, easy reading literature is one answer to the urgent need to reach the growing numbers of poor and reluctant readers. Alienated by traditional literature offered them in standard texts and anthologies these students read little. High interest reading materials are designed to appeal to readers whose interests and sophistication exceed their reading abilities, but for whom reading holds few rewards.

Most problem readers are actually indifferent students who can read if properly motivated. The solution to the problem is to discover and use a consistantly reliable means of motivation. The quest for the elusive means of motivation proved futile until the advent of high interest, easy reading literature — an innovation that can revolutionize the teaching of literature to disabled readers. The development of reading materials of reduced readability occurred concurrently with, but independently from, the evolution of young adult literature. The gradual blending of the two genres has produced high interest, easy reading literature—a product which successfully entices and rewards adolescent readers to sample from a wide variety of subjects of keen relevance to their lives. More importantly, the use of high interest, easy reading literature becomes a stepping stone from their nonreader status to enthusiastic participation in reading.

Use

The use of high interest, easy reading literature in the classroom is predicated on the same irrefutable logic expressed by Mark Twain in his observation that those who **don't** read have no advantage over those who **can't** read. Reluctant and disabled readers will never become confident, voluntary readers as long as they quietly and adamantly refuse to read. Our objective, therefore, must be to create readers who value reading for its pleasures and for its problem-solving to their lives. Our method is to destroy their resistance by substituting reading materials specifically designed to establish irresistible points of contact for those traditional literary selections which are anathema to disenchanted readers. There is no definition universally applied to all literature classified as high interest", easy reading (or as hi-lo), but generally those materials so labeled share the common purpose of appealing to adolescent readers whose interests and sophistication exceed their reading abilities and for whom reading holds no attraction. High interest, easy reading materials also share common standards of subject matter, style, appearance and readability, although actual quality may vary from publisher to publisher and from title to title.

Perhaps the strongest, most dependable quality of high interest, easy reading literature is the appeal of its **subject matter**. In the novels, believable young people are portrayed solving problems, resolving conflicts and facing the consequences of their actions. Protagonists are representative enough to be widely acceptable and function in realistic, credible situations of intense personal relevance to adolescents. Categories of subject matter commonly appearing in high interest, easy reading literature include adventure, animals, biography, careers, ethnic concerns, history, love and friendship, mystery and crime, poetry and plays, problems, science, sports, trivia and women.

Competing for first place in importance with subject matter is the **style** of high interest, easy reading literature. The excellence of style used in the best of this material has distin-

guished it from unsatisfactory early efforts to reach troubled readers and has made it palatable to the unsophisticated, yet unconsciously discriminating tastes of adolescents long exposed to the hype of media. Elements of style given special consideration in high interest, easy reading literature are plot, characterization and readability.

Plots in high interest, easy reading literature are fast moving, yet of limited complexity. Subplots are restricted in number and subtlety. The resolution of conflicts is credible, free of miracles and reflects moral considerations without condescension or moralizing. The plot is unraveled primarily through action and realistic dialogue, with the barest minimum of description and philosophizing. The simplicity and speed of plot development preclude the possibility of reader disinterest or confusion.

Characters are limited in number and are realistically drawn to reflect a normal range of society. Stereotypes, when used, are easily recognizable and are purposefully included. Protagonists are representative in interest, age and attitude, yet of sufficient psychological depth to sustain interest.

Readability is of primary concern to those selecting materials for reluctant and disabled readers. However, it is important to remember that there are far more reluctant than disabled readers, so the actual readability level of a book is secondary to the book's appeal to the student and should not be the major determining factor in the selection. Books chosen for inclusion in most secondary listings of high interest, easy reading selections range between fifth and ninth grade level to accommodate readers functioning as much as seven years below grade level (see SMOG Readability Formula at end of unit.) Vocabulary is simple, but not limited to monosyllabic or bisyllabic words, as evidenced by the inclusion of technical vocabulary in some categories. Different words usually define themselves or are revealed by the context. Special emphasis is given to opening sentences and paragraphs to snare indifferent readers from the outset. Sentences within the text are short and easy to read, with clauses and phrases coming at the ends rather than between subject and verb (since troubled readers often ignore punctuation). The length of sentences, paragraphs, chapters and texts is limited to encourage interest and fluency.

One last characteristic shared by high interest, easy reading literature of good quality is an ordinary **appearance**. Unlike many early publications for reluctant and disabled readers, today's high interest, easy reading literature is virtually indistinguishable from ordinary trade books to all but trained observers, thereby sparing self-conscious students the additional trauma of public humiliation. Modern publications are of ordinary size, use standard (or slightly larger) print and are printed on the paper usually found in trade books. Illustrations and photographs are frequently included to encourage students to read for explanations, but are unobtrusive and are not used as substitutes for characterization or plot development. Only the very observant can detect that additional top space and wider margins are frequently allowed. There are no obvious physical characteristics to signal a student's use of today's high interest, easy reading literature.

The use of high interest, easy reading literature in the classroom as a part of the instructional program is a relatively recent phenomenon. Many teachers and librarians had long recognized its value for individual readers whose interest levels surpassed their reading levels but few had fully recognized its practical use for effective instruction. One of the most salient features of high interest, easy reading literature is its flexibility. Both the wide variety of subject matter available and its general nature make it particularly adaptable to the needs of the individual classroom, whether for use with whole group instruction, small group work or to meet the special needs of the individual student. There are several valuable guides to aid teachers in the selection and use of high interest, easy reading literature (see *Resources*). One especially useful guide is the *High Interest, Easy Reading* publication of the National Council of Teachers of English. It provides annotations of current titles listed by category and cross-listed by related categories to help teachers select titles relevant to the needs of particular students and classes.

Model unit plans for activities following the reading of two high interest, easy reading novels appear at the end of this unit. From them and from the publications listed in the *Resource* section of this chapter, teachers can gather ideas about the practical use of high interest, easy reading literature in the classroom.

Guiding all the suggested activities are several principles governing the teaching of literature in general, especially with respect to the teacher's role as facilitator of student's response to literature. Incorporating those classic principles are the following paraphrases of four central aims of teaching literature and reading, as articulated by noted teacher and authority on English Education, Stephen Judy (now spelled Tchudi) in *The English Teacher's Handbook* (1) Do whatever is necessary to get students reading. Nothing happens until then; (2) Make literature study a personal meaning-making activity rather than a meaningless lesson in literary analysis; (3) Believe that evaluation and criticism (traditional literary criticism) will eventually result from students' response to literature; and (4) concentrate on helping students realize that reading and literature have utility to their lives. Judy's central aims for teaching literature and reading are based on his own experiences and philosophies and those of other noted authorities on response to literature, especially Louise Rosenblatt (*Literature as Exploration*) and Alan Purves (*How Porcupines Make Love*). See *Resources* for complete bibliographical information.

While a comprehensive examination of the theories and strategies of Judy, Rosenblatt, Purves and others would be valuable, perhaps a useful list of suggestons for actual classroom practice based on their theories would be more valuable. On that assumption, following is a list of "Dos" and "Don'ts" based on the combined wisdom and experience of the authorities mentioned and of other teachers and professionals who have experienced success using high interest, easy reading literature and a "response to literature" approach to teaching it.

Dos

- Be guided by students' emotional maturity, intelligence, reading ability, chronological age and interests when suggesting books, (*See* NCTE's *The Students' Right to Read.*)
- Provide time in class for students to read.
- Model the behavior you expect by reading along with your students.
- Flood your classroom with reading materials—magazines, books newspapers, charts and posters. Enlist the help of parents, other teachers, students, merchants and community members.
- Remember that the reader is more important than the reading.
- Acknowledge the validity of the individual student's response. Accept it as no less valid than your own.
- Remember that students **need** to read about others like themselves in similar experiences to be confirmed in their emotional response and to come away feeling good.
- Allow students to stop reading books they do not like and find others **without** a sermon on perseverance and discipline.
- Allow students to skip parts of books as more fluent readers do.
- Be willing to tell what words mean with a smile rather than a lecture or a condescending tone.
- Encourage students to guess words they don't know.
- Help students understand why they respond as they do and why others differ.
- Create a context for the reading of novels in class through such prereading activities as anticipation guides and introduction of situation, characters and author's style.
- Be sure to interrelate reading, writing and speaking through such activities as journals and response projects (See Unit Plans).
- Relax and try again (and again) if the response to a particular book is disappointing. Response is not automatic. Students aren't accustomed to being given an opinion not subject to rejection.

Don'ts

- Forget that response to literature is **complex**, and results from students' past experiences, fantasies, perceptions, age and maturity.
- Try to force systematic discussions of previously selected issues.
- Discourage students from reading any book because **you** consider it too hard or easy. Interest is all that's required.
- Assume that just because there is a match between student and a book's readability level, there will be a match between the student and the book. Let **the student** choose.

- Trust test scores or readability levels to determine which books are appropriate to a reader's needs. Let **the student** decide.
- Confuse reading level with ability level or motivation.
- Expect students to read at your speed or to have your zeal and motivation.
- Lapse into traditional literary analysis, dissection of a book, quizzes or cross examination of readers. The reader's pleasure is paramount.
- Use the teaching of a novel as an opportunity to teach vocabulary. The goal is enjoyment, not mastery of content.
- Fail to make readers secure in their responses so that they will learn to trust their own impulses.
- Allow any student to be ridiculed for a legitimate response. Insist on respect and tolerance.
- Ignore the cardinal principle that response to literature begins with the student's enjoyment and engagement with a text. It cannot be forced externally.

Unit Lesson Plan (Grades 9-10)

Examining Prejudice and Stereotyping

The Outsiders

by S. E. Hinton

Purpose/Goal

This unit provides activities which will enable students to acknowledge their prejudices and tendencies to stereotype. It may help them begin to overcome those habits by recognizing their shared humanity with the victims of their prejudice and stereotyping. In addition, students will gain experience in posing questions for interviews, interacting with interviewees and articulating their responses. Activities follow class reading of *The Outsiders* by S. E. Hinton and are related in theme to events which occur in the novel.

Objectives

The student will

- participate in a teacher-led discussion of the nature of prejudice and stereotyping and of their universality.
- participate in the reading and discussion of several selections concerning prejudice and stereotyping.
- maintain a personal response journal to all activities in unit.
- formulate a list of five questions to ask interviewee or select questions from list included with plan.
- prepare a questionnaire to administer to selected interviewees.
- conduct two interviews, recording responses on cassette tapes or in writing.
- prepare written record or interviewee's answers to share with class/groups.
- present questions and responses to class/groups.
- participate in class discussions of responses and results of unit's activities.

Materials

- Copies of "After You, My Dear Alphonse," by Shirley Jackson, "On the Sidewalk Bleeding" by Evan Hunter and "Ain't I a Woman" by Sojourner Truth
- Student or teacher-made questions for interviews
- Several portable cassette tape recorders and blank cassettes

Summary

Prejudice and stereotyping are evils which occur universally, but which often remain unexplored by adolescent readers, at least at the conscious and verbal levels. This unit encourages the acknowledgement and examination of common prejudices and tendencies to stereotype and offers students the opportunity to interact with the objects of their prejudices personally through an interview. Students also gain experience in posing questions, relating to the interviewees and articulating their answers after the interviews. This unit will require six to eight days.

Procedures

1. Prepare class for unit by reviewing effects of prejudice and stereotyping in *The Outsiders* and in society at large.
2. Discuss the significance of prejudice and stereotyping.
3. Lead a class discussion of the statements, indicating the range of prejudice revealed by the responses and the possible origins of the prejudice. Stress the insidious nature of prejudice and stereotyping and their universality.

4. Distribute copies of reading selections. Read and discuss. If class time is limited, assign to be completed at home.

5. Have students write personal feelings or responses generated by selections in project journals. Specify requirements for use and evaluation of journals.

6. *Lead class discussion concerning* the nature, cause and effects of the prejudice/stereotyping occurring in each story. Encourage student accounts of their own experiences with prejudice/stereotyping as victims or as perpetrators and the emotions and actions that resulted.

7. Guide discussion back to student responses. List common victims of prejudice/stereotyping on board and have students brainstorm possible solutions or remedies for beginning to overcome their own prejudices/stereotyping. (Be sure overcoming ignorance of victim's real nature is mentioned.)

8. Explain interview assignment. Students will consult chart of survey results to determine which of their prejudices/stereotypes appear most frequently. From those, students will select two categories from which people will be selected to be interviewed. (Example: Student who finds that his or her prejudices were mainly racial and national. would interview one person of another race and one of another nationality).

9. Have students compose and turn in five questions to use in conducting a personal interview or select from the list of possible questions provided with this plan. (You must screen all questions for appropriateness.)

10. Have students explain reasons for question choices in journal.

11. Allow time for sharing range of questions in class or make composite list of all submitted so students can improve own choice of questions.

12. Ask students to submit final list of five. Screen and return to students.

13. Have students proceed with interviews away from school. Stagger due dates, having first ones in three days and the second in five. Provide players and blank cassettes as available on first-come basis. Help students make other choices if desired interviewees are not available.

14. On day interviews are due, allow volunteers to report experiences, read, relate or write responses or play taped responses. Continue until all are presented.

15. Ask students to submit written records of any interview not tape recorded. Taped responses will be their own proof.

16. When all students have presented, have students respond in journals, recording thoughts, changes in attitude, concerns, frustrations or other responses.

17. Lead concluding discussion, encouraging students to share ideas recorded in project journals.

Evaluation

1. Students can be given points for

   reading and participating in the discussion of the reading selections

   turning in adequate response journal

   submitting list of questions for interviews

   submitting final taped or written responses of interviewees and for presenting oral reports.

2. Students could respond to their experiences with original poetry or artwork concerning prejudice/stereotyping.

3. Students could respond to their experiences with an original short story or drama about a situation involving prejudice/stereotyping.

Follow Up

1. Students could conduct additional interviews and write up transcripts to share with class.

2. Students could write scenarios involving prejudice/stereotyping and role-play them for the class. If possible, video tape them for other classes or for repeat viewing.

3. Student could write original short story whose protagonist is a member of a group toward which the student acknowledges prejudice.

4. Students could write a children's story about prejudice/stereotyping.

Unit Lesson Plan (Grades 11-12)

Investigative and Analytical Thinking

The Young Landlords

by Walter Dean Myers

Purpose/Goal

The purpose of this unit is to engage students in investigative and anaylytical thinking. In addition, students will gain experience in distinguishing fact and opinion, judging the relevance of information, assuming varying perspectives in thinking and writing about a situation and using persuasive language. Activities are related to themes and situations in the high interest, easy reading novel *The Young Landlords* by Walter Dean Myers.

Objectives

The student will

distinguish fact and opinion.

evaluate the relevance of information to a given situation.

prepare for a mock trial by gathering evidence, writing statements from depositions of witnesses and preparing defense and prosecution strategies.

stage a mock trial.

write news reports of the trial's events.

Materials

Teacher made materials (hypothetical police report, statements of witnesses and defendent, list of evidence)

Legal pads and pens or pencils

Poster board and felt tip markers

Tape player and blank cassette

Summary

Investigative and analytical thinking are skills that are transferable to all aspects of life. This activity encourages the discrimination of relevant information from irrelevant and fact from opinion, and strengthens students' abilities to see a situation from perspectives other than their own. Also, it provides experience using language to persuade others and change outcomes. (This activity will take four-six days).

Procedures

1. Prepare class for activity by group review of the events surrounding the arrest of Chris (*The Young Landlords*). Have class recall evidence, investigative procedures, conflicting testimonies and other related details generated by the class. Conclude with a discussion of typical prosecution and defense strategies and concerns.
2. Prepare and distribute a police report of a crime. Include description of crime, statements by two prosecution and two defense witnesses, defendant's deposition and a list of 15-20 pieces of evidence about the case. (For ideas, see Stanford and Sobel entries in *Resources* at end.)
3. Divide class into two groups—prosecution and defense. After emphasizing need for teamwork and secrecy, have each group select a leader and analyze the police report from its perspective.
4. Have each group examine the list of evidence and determine whether or not each piece of evidence is relevant to its side or could be useful or damaging.
5. Next, have each group examine the witnesses' statements to distinguish fact from opinion and to evaluate potential worth to its case.
6. Members of the prosecution should select a prosecuting attorney, an assistant, a court reporter (to tape proceedings), two prosecution witnesses, two people to

help set up the courtroom and two surprise witnesses.

7. Members of the defense should select a defendant, a defense attorney, an assistant, a bailiff, two defense witnesses, two people to help set up courtroom and two surprise witnesses.
8. Have each group prepare and submit to you its role assignments and a proposed trial strategy, telling what it will try to prove and details of how it will proceed.
9. Have each group prepare a simple opening statement which reveals what it will try to prove and which will try to influence the court's opinion from the outset.
10. Have the four students selected earlier arrange the classroom as a courtroom and label the prosecution table, the defense table, the bench and the jury box.
11. Give each group classroom time to practice its strategy in privacy.
12. Invite another teacher or the principal to serve as a judge and (if desired) impartial students from another class to serve as jury.
13. Hold trial. Bailiff calls court to order, judge addresses court and starts proceedings, calling prosecution first.
14. Defense presents case.
15. Attorneys give summation arguments.
16. Judge renders verdict, passes sentence and dismisses court.

Evaluation

1. Write a news report of the trial's highlights, outcome or personalities.
2. Respond to the activity with original poetry or artwork.
3. Write a short story about the defendant, any one of the witnesses, the attorneys or the judge. Show another side of the person.
4. Transcribe the tape of the proceedings.
5. Write a script for a play based on this trial or another trial.

Follow Up

1. Allow each group to present Oscars to its stars.
2. Arrange for trial to be staged again and recorded on videotape for other classes or repeat viewings.

SMOG Grading A New Readability Formula

By G. Harry McLaughlin

- Count 10 consecutive sentences near the beginning of the text to be assessed, 10 in the middle and 10 near the end. Count as a sentence any string of words ending with a period, question mark or exclamation point.
- In the 30 selected sentences, count every word of three or more syllables. Any string of letters or numerals beginning and ending with a space or punctuation mark should be counted if you can distinguish at least three syllables when you read it aloud in context. If a polysyllabic word is repeated, count each repetition.
- Estimate the square root of the number of polysyllabic words counted. This is done by taking the square root of the nearest perfect square. For example, if the count is 95, the nearest perfect square is 100, which yields to a square root of 10. If the count lies roughly between two perfect squares, choose the lower number. For instance, if the count is 110, take the square root of 100 rather than that of 121.

- Add 3 to the approximate square root. This gives the SMOG Grade, which is the reading grade that a person must have reached if he is to understand fully the text assessed.
- SMOG Grade = 3 + polysyllable count

Resources

The ALAN Review. Urbana. IL: Assembly on Literature for Adolescents, National Council of Teachers of English, 1111 Kenyon Rd, 61801.

Book Bait: Detailed Notes on Adult Books Popular with Young People. Ed. Elinor Walker. Third ed., Chicago, IL: American Library Association, 50 East Huron St. 60611.

Booklist. Chicago, IL: The American Library Association, 50 East Huron St. 60601.

Books for You: A Booklist for Senior High Students. Ed. Small, Robert C., Rev. ed., 1982, Urbana, IL: National Council of Teachers of English, 1111 Kenyon Rd, 61801.

Carlsen, G. Robert. *Books and the Teenage Reader*., 2nd Rev. ed., New York: Harper and Row, 1980.

The English Journal. Urbana, IL: National Council of Teachers of English, 1111 Kenyon Rd, 61801.

Fader, Daniel, et. al. *The New Hooked on Books*. New York, NY: Berkley Publishing Corporation, 200 Madison Avenue, 10016.

High Interest-Easy Reading for Junior and Senior High School Students. Ed. Hugh Agee., fourth ed., 1983. Urbana, IL: National Council of Teachers of English, 1111 Kenyon Rd, 61801.

The Hi-Lo Report. New York, NY: Riverside Publications, 20 Waterside Plaza, 10010.

Hinton, S. E. *The Outsiders*. New York: The Viking Press, 1967.

Hunter, Evan. "On the Sidewalk Bleeding." *Scope/Reading 4*. New York: Harper and Row, 1967.

Jackson, Shirley. "After You, My Dear Alphonse."

Journal of Reading. Newark, DE: International Reading Association, 6 Tyre Avenue, 19711.

Judy, Stephen, and Susan, *The English Teacher's Handbook*. Cambridge, MA: Winthrop Publishers, Inc., 1979.

Myers, Walder D. *The Young Landloads*. New York: The Viking Press, 1979, Avon, 1980.

Purves, Alan. *How Porcupines Make Love*. Lexington, MA: Xerox Publishing Company, 1972.

Rosenblatt, Louise. *Literature as Exploration*, third edition. New York: Noble and Noble, Inc., 1967, 1976.

Sobel, Donald J., *Two Minute Mysteries*. NY: Scholastic Book Services, 1967.

Stanford, Gene and Barbara Doods Stanford. *Learning Discussion Skills Through Games*. New York: Citation Press, 1969.

The Student's Right to Read. Urbana, IL: Committee on the Student's Right to Read, National Council of Teachers of English, 1111 Kenyon Rd, 61801.

Truth, Sojourner. "Ain't I A Woman?" Wesley, Charles, ed., *I Too Am America*. Cornwell Heights, PA: The Publishers Agency, 1976.

Writing in the Literature Class

Rationale

Students should write in the literature class so that they will experience some of the same things as the writers they are reading. The teacher's job is building connections between the world of the student and the world created by the writer. Writing in response to something read and enjoyed may be the strongest link that can be forged in the classroom between student and literature. That is not to say that all writing in the literature class should be response centered, although writing in that mode is what we would expect most with literature and the high school student. Writing should move the student closer to the work, and at times, put the student **into** the artistic process.

Too often students in literature classes write nothing. If they are asked to write, it is only for evaluation. And their range of experience is narrowed even further because students are typically limited to writing summaries, explanations or other limited kinds of literary analysis with the perfunctory evaluation of their readings. This writing is better than multiple choice questions, but the value is limited. The potential of writing for understanding in the literature class should not be ignored. The power writing has for meshing the world of reader and author should be realized and used.

Writing **clarifies** literature. It is a tool for understanding. There are times when students, faced with a difficult and complex work, may not be able to understand it in a coherent way through writing about it. Students can be guided to a clearer, deeper understanding of literature through the following.

Prereading writing activities to put students in touch with their own experiences or other reading experiences relative to work read. Writings at regular intervals during the readings of a long work to clarify, ponder, question and share insights.

Postreading writing activities to synthesize understanding of the work, to anticipate further reading and perhaps to relate the work again to personal experience on a deeper level.

Writing provides a means of **direct response** to literature. Whether it is a free written personal response or a guided response on visual imagery in a work, writing is a natural way for students to make the reading their own.) Most writing in the literature class should involve the student's response in some way. The pleasure of writing and the pleasure of reading are brought together, and literature becomes more than a difficult and sometimes boring classroom exercise. Students explore their understandings and feelings about what they read, and they explore at the same time their knowledge and insights into themselves.

Writing for understanding and writing for response are not mutually exclusive. Both work as well with **form** in literature as they do with subject, theme and character. As students grow in sophistication as readers, they also grow as writers about and in response to literature. And the use of prose, dramatic and poetic forms are within their abilities.

A practical reason for including writing in literature classes is to ensure students essential practice with writing for long periods of time. Students cannot become accomplished writers unless they write — regularly for a variety of reasons and in response to a variety of literary experiences. Ironically, the more able students are the ones likely to suffer more from this neglect because they are likely to be assigned literature classes reserved for the college bound.

Writing in the Literature Class

Model

Stage #1	*Stage #2*	*Stage #3*
Writing about the same things	***Writing in the same way***	***Writing for the same reasons***
Journal uses (anticipation and response)	***Journal uses (making connections and modeling)***	***Journal uses (analysis, research, creative writing)***
Writing tasks Personal narrative Free writing response Creative response Retelling	**Writing tasks** Explaining Questioning Comparing Modeling Multiple approaches	**Writing tasks** Interpreting Traditional criticism Researching Critical Review Modeling Creating
Experience Building	**Meaning and Form**	**Criticism and Creating**

Stage #1, Familiarity

Writing About the Same Things

Students who are just becoming familiar with the world of literature or who are struggling with understanding what the work is saying, need to find points of contact between their own experience and the experience of the writers and characters they are reading. The teacher helps the students find works they can relate to and then helps students unlock the experiences in the literature through their own (the students') and perceptions. Unless that contact is made between the life of the student and the lives in the reading, understanding is lost. The initial task is to help students relate literary experiences to personal experiences.

The teacher must also help students build understandings to bring them closer to the experience of the page. The social setting of the classroom may be the best place for this, with its opportunites for reading together and to each other, writing and sharing together and talking and questioning together. Writing looks inward and back to memory, but it also looks outward to new experience and reflects the experience of others. Writing itself can be a way of perceiving and expanding perceptions.

At this stage in development, one pattern of instruction that is effective with students involves these steps.

Prereading writing experiences after class discussion that points students toward experiences, values and understandings of the material to be read;

sharing the student writings by reading aloud in small groups (or whole class) with discussion about the experiences shared which will expand the students find works they can relate to and then helps students unlock the experiences in

reading the literary works chosen from many options available;

discussion relating the literary worlds to the students' world

Postreading writing, expanding or extending the earlier writings and sharing through reading aloud and culminating the writing/reading experience;

prereading writing experience for the next series of readings. With book-length readings, the works may be divided into sections and each postreading writing acts as the prereading experience for the next section.

Appropriate Writing Tasks

Personal Narrative. In the early stages of study, literature students need to write about things from their own perspectives, as the professional writers they are reading do. Students can experience writing about significant

memories, interesting characters, remembered times and places, conflicts in values, lessons learned by doing and important relationships. Writing carefully focused personal narratives and sharing these memories by reading aloud permits students to see more clearly the mirror of human experience in the work of literary artists.

Writing personal narratives also draws from the oral tradition of story telling. Telling tales on paper is a way for students to share the craft of Mark Twain, William Faulkner, Tom Wolfe and the other masters who translate the human voice onto the printed page. Students begin to feel the art of the writer by writing.

Free Writing Response

Free writing is a valuable tool for eliciting response to literature. Writing should be done as soon as the piece is read. Because free writing is unrestricted by concerns for usage, mechanics, revision or grade, it can lead the student-writer into interesting and surprising associations of thought, into sudden insights and into new understandings. If it is practiced regularly, free writing can help new understandings. It can help students discover what they know about what they have read and lead them into deeper understandings of the work. Free writing, kept regularly in a reading journal, can also give the teacher a look into the student's understanding of and preferences for the literature. This makes the journal an invaluable teaching tool. In classes where free writing is used for understanding and exploring literature, students should select and revise passages from the free writings and share these with others in the class.

Creative Response. Another open ended writing assignment that has proved effective with novice literature students is the creative response to reading. The instructions are for students to react in writing to the piece that was read. Any form of writing is appropriate, except the summary or evaluation. Some suggestions for student approaches to the creative response include

arguing with the author;
writing a letter to a character;
writing a new and different ending;
writing a poem about a narrative;
writing a narative about a poem;
continuing the narrative beyond the ending;
talking to the characters;
describing a setting from your experience of which a place in the work reminds you;
describing someone you know who is similar to a character in the work;
writing an advertisement for the work;
writing an imaginary interview with a character or the author;
asking every question you want answered about the reading;
describing one change you would make in the work if you were the writer.

Retelling and Paraphrase. Students can clarify their thinking about a reading by paraphrasing it if it is a poem or retelling the narrative if it is fiction or drama. Particularly with difficult or obscure selections, retelling can help students sort out confusing parts.

Uses of the Journal

The journal is best used in the early stage of development in literature study for anticipation and response. It should reflect the exploratory nature of students' early encounters with literature. It is a place to free write about readings; to respond in open-ended ways to stories, poems and plays and to discover meaning through the rethinking of something read. The journal is also the place for students to examine their own experience, feelings and values and to juxtapose them with the events, moods and themes they find in their reading.

Regular writing in the journal complements, clarifies and extends regular reading. Students should select writings form their journals, revise them and read them to their peers. Sharing insights, understandings and enjoyments is a large part of the study of literature.

Stage: #1: Sample Lesson

Short Story:

"The Adventure of the Speckled Band" by Sir Arthur Conan Doyle (Mystery)

Procedures

Begin the prereading session with a discussion of **fear**. What frightens you most? When were you most afraid? Ask students to free write about a frightening incident. Share these memories in class. Explore real-life mysteries in the news, perhaps a spectacular murder or theft. (Check back issues of the paper for the Trion devil worshippers murders, December 1982 or

another particularly macabre example.) An alternative is for students to browse through books such as Jay Robert Nash's *Bloodletters and Badmen*. Or invite a detective from the local police department, FBI or GBI to talk to students about solving real mysteries.

Students choose a short story to read from among several mysteries. They may read Doyle or Poe or a more modern writer. The only restrictions are that the reading be a short story and that it deal with crime and/or the solution of a crime (the stranger the better).

After the first reading, students quickly jot down in their journals all the questions they can develop about their stories. Group students by reading preference and have them share their questions and impressions of the stories.

(**Note:** *It may be advisable after further discussion to read the stories a second time.*)

Students write a creative response to the stories. After time for revision and cleaning the copy, the responses are shared by reading aloud, with discussion of the responses, the stories and the mystery genre.

Extensions

Students read and respond to more short stories by the same author or similar authors.

Students read mystery novels

Students may read true crime narratives (e.g. *The Executioner's Song, In Cold Blood, Helter Skelter, The Onion Field, Murder in Coweta County*).

(**Caution:** Be aware of the community's standards. Parents' permission is more than advisable.)

Stage #2: Differentiation

Writing in the Same Way.

Even though students become familiar with literature (or with the genres studied) and are able to make fine distinctions and comparisons among works, they should continue their earlier writing activities. Writing about literature is cumulative. The earlier kinds of writing — personal narrative, free written response, creative response and retelling — are still valuable approaches to new experiences with literature. As with their reading, students will write longer pieces with more understanding of the forms that are now part of their repertoire. The students' growing awareness of form and technique, however, make other kinds of writing about literature appropriate at this stage.

Students' writing at this stage should focus on the related concepts of **meaning** and **form**. Early writing about literature helps students discover meaning. Writing at this stage is a way for students to explore meanings in depth and in more challenging works.

Appropriate Writing Tasks

Explaining. Explaining meaning in a complex work from a personal perspective to an audience of peers is suited both to the study of literature and to expository writing. The key element here is **sharing** written perceptions with others engaged in similar explorations. The assignment should be exploratory and acceptably tentative, with wide latitudes established and accepted for differences of interpretation, seeming contradictions and paradoxes and logical dead ends. The aim is for the processes of writing and sharing to enhance the processes of reading and thinking.

Questioning. With complex works or when class discussion leads into puzzles, it is sometimes a good idea to ask students to stop the discussion at midpoint and write their questions. Ask them to present their questions about the reading in detail and then to think through and answer one or two of them after rereading. (A logical option is having students answer their questions in small groups.) Bring the class together again and share questions and answers.

Comparing. A logical extension of writing about meaning in one work is to compare meaning in several works that are similar by the same author. After wide reading, it is a sound practice to have students pull together their impressions and perceptions in a writing that links the separate experiences and draw conclusions from them.

At the same time, students' attention to literary form and technique can be focused through guided writing experiences. Much of their explaining, questioning and comparing of meaning will also involve the forms and specific techniques used in the literary arts; meaning and form cannot really be separated in understanding literature. The kinds of writing suggested

above may focus on the structure of the work overall or on any aspect of the work.

Questions addressed at this point in the writing are: How is the thing put together? How are the characters drawn? What do both of these have to do with what the writer is saying?

Modeling on Form. Students can emulate the form of writers in limited ways. Their task is not to master the masters by copying them, but to examine their works more closely by imitating specific aspects of form and style.

The following modeling suggestions are based on American literature. Each is suggested as an exploratory journal writing, at least in the initial drafts; most will require additional reading beyond the single, anthologized section. (With writings of this complexity, many students find it helpful first to make a jot list of details after reading and discussion before beginning the actual writing.)

1. Based on Ernest Hemingway's description of the wounded lion in "The Short Happy Life of Francis Macomber," write a brief description from an animal's point of view. With younger or less experienced students, you may want to use the dog from Jack London's "To Build a Fire" as the model.
2. Based on the first paragraph of Edgar Allan Poe's "The Fall of the House of Usher," write a mood description of a house or building. Write the description in first person from the observer's point of view.
3. Based on Henry David Thoreau's "The Battle of the Ants" in *Walden*, write a close description of something observed in nature. This description should be of things in your own neighborhood, close to where you live.
4. Based on Walt Whitman's "Song of Myself," write a description of yourself as a representative American using his cataloging technique of listing occupations, attributes and characteristics. This may be in prose or free verse.
5. Based on Mark Twain's *Life on the Mississippi*, write an extended paragraph describing a scene from your hometown.
6. Based on Sherwood Anderson's "I'm A Fool," write an account of an incident in first person told by a child.
7. Based on the vignettes in Ernest Hemingway's *In Our Time*, write a vignette of brief, violent action (e.g., a car wreck, a fight, a football play).
8. Based on James Thurber's "The Secret Life of Walter Mitty," write an account of a common and boring task you perform, but include your daydreams (e.g., sitting through a boring class).
9. Based on Paul Zindel's *The Pigman*, write an account of an incident from the points of view of two different people.
10. Based on Ray Bradbury's "There Will Come Soft Rains," write an account of an incident from the point of view of a house or other inanimate object.
11. Based on Jeanne McGahey's "Oregon Winter," write a poem or a description of a place you know well that involves the place, weather and a season of the year.
12. Based on Elizabeth Coatsworth's "Swift Things Are Beautiful," write a **listing** poem in two verses about opposites (e.g., loud things and quiet things, big things and little things, soft things and hard things).

Multiple Approaches. Students at this stage also should be encouraged to bring a number of responses to bear on the single work under study. Examining meanings and form, as well as comparing the work to pieces already studied and better known, compliment each other. Each approach adds dimensions to the others, especially in different or complex readings. Finally, students model their own writing on a technique used in the work, bringing the study full circle to their experiences translated into writing. The sample lesson in this section illustrates multiple approaches applied to one reading.

Uses of the Journal

While journal writings continue, students should begin to use the journal for making connections among the facets of literature study. The journal at this stage should serve three functions. First, students engage in a continuous dialogue with self about the meanings, interpretations and implications of literary works. The question here is — What is the

writer trying to say? The journal helps them discover that the answer is rarely simple and that a single answer or perspective is not enough for a challenging work.

Second, students compare works in the same genre, works by the same author and different treatments of similar themes. They should be asked from time to time to make comparisons and draw conclusions about a writer they have pursued through several readings or draw together their thinking about several related works. The question then becomes — What are the common characteristics of literature? It is a question, of course, never fully answered, but one that takes students beyond the single work toward a mature perspective.

Finally, the journal is the safe place where students can try out forms and practice some of the techniques used by literary artists. It is the place to gain insight into the writer's craft by writing in the same way as the writer. On a more complex level than before, students bring their experiences closer to the experiences of literature through manipulating the forms of the art.

Regular sharing of writing revised from the journal continues in the literature class at this stage.

Stage #2: Sample Lesson

Poetry

James Dickey's "The Lifeguard"

1. The first job with any poem, and especially one as rich in imagery and associations as "The Lifeguard," is to determine what is literally being said. A good rule of thumb in studying and poetry is — Find out what it says before you determine what it means. Warn students before they begin that the poem is difficult because of Dickey's speaker, the density of its imagery and the unrealistic actions on which its means depend. Read the poem aloud several times and talk about what the lifeguard/speaker says in the poem. Make a list on the board of the factual things that happen in the poem. If students seem confused, use an earlier approach and have them paraphrase it carefully, using the same sentences that are in the text and ignoring stanza breaks. It is not necessary to reach a consensus on what the poem says, but your completed list of facts may look something like this.

   The lifeguard is lying still in the boathouse.

   He is hiding from the sleeping children. (Following Dickey's comments on the poem, the lifeguard here is **he**. You may prefer a female protagonist.)

   A fish jumps and makes the whole lake tremble.

   The lifeguard puts a foot on the water and feels the power of the moon.

   The lifeguard walks on the water.

   He walks between the boats and out of the boathouse onto the lake.

   The lifeguard is searching for a miracle.

   The children believed he could save a boy who sank into the lake.

   The lifeguard saw the boy go under.

   He dived for him into the dark water.

   The lifeguard swam down deep into the cold water, alone, with eyes open.

   He searched the weeds at the bottom of the lake by feel in the dark water.

   The lifeguard tried over and over, but could not save the boy.

   The children saw it, and their faces showed their disappointment in their hero.

   The lifeguard swam to the boathouse underwater where the children could not see, alone.

   He waited for the moon to rise so its power would hold the lifeguard up on the water.

   The water is bright under the lifeguard walking on it.

   He walks to the center of the lake.

   He thinks about saving the child who has died.

   The lifeguard calls the child.

   The child answers through the water.

   The drowned child rises slowly and breaks the surface of the water.

   The lifeguard does not remember seeing the boy alive.

   The surface trembles under the lifeguard's feet when the child smiles.

   The lifeguard washes black mud from his hands.

He kneels in moonlight beside a grave in a forest and holds a child of water.

2. Read the poem aloud again and ask students to question meaning in the poem in their journals, asking the questions they have in detail and trying to answer one or two of them to their satisfaction.

   Share these in small groups. Then meet with the whole class again to discuss particularly hard questions and points of disagreement.

3. Next students free write a response to the poem answering the question — What is the writer trying to say? You may want to share with them Dickey's own interpretation of the poem from his *Self-Interviews*. Students, of course, do not have to agree with him just because he is the poet.

4. Students catalog images in the poem by listing lines and phrases that are metaphors, similes, synecdoche (e.g., "I set my broad sole upon silver," "the skin of the sky," "I saw his cropped haircut go under," "my steep body flashed / Once"). Share these aloud and talk about their individual meanings and what each adds to the visual and emotional effect of the poem. You may wish, for example, to divide the passages into light and dark images in columns on the board.

5. Finally, students model on the form in their own writing. Most students have been involved or have heard from someone close to them about a serious accident. Ask them to write about an accident in first person as a participant or observer. But they are to include in their description a daydream or fantasy told in such a way that it seems factual (e.g., As in "The Lifeguard," the speaker may fantasize about saving someone injured or killed in the accident through supernatural means.)

   It is not necessary that the narrative be written as a poem. After the initial free writing, however, students may look over the imagery in the poem again and rewrite their accounts to include examples of similar figurative language.

Extensions

1. Several of James Dickey's poems involve fantasy or daydream (e.g., "Listen to Foxhounds," "In the Tree House at Night," "Hunting Civil War Relics at Nimblewill Creek," "The Scarred Girl," "Drinking from a Helmet," "Encounter in the Cage Country").

2. At least two poems typically found in high school anthologies deal with the untimely death of children, John Crown Ransom's "Bells for John Whiteside's Daughter" and Robert Frost's "Out, Out—". These, or others, could be used for further similar evaluations and comparisons.

3. If student interest remains high in "The Lifeguard," then a natural culminating writing exercise on the poem is to draw relevant pieces from the journal on the poem (i.e., the list of facts, questions on meaning, free interpretation, catalog of images) and to weave the best parts of them into a final statement on the poem. This synthesis anticipates the critical essays in the writings of the next stage.

4. Several poems in *Reflections on a Gift of Watermelon Pickle and Other Modern Verse* involve fantasy or daydream (e.g., "Gone Forever," "August from My Desk," "Kansas Boy," "Child on Top of a Greenhouse," "Fifteen"). These might be used for interpretation and analysis.

Stage #3, Synthesis

Writing for the Same Reasons

By the third stage in their development, students have extended their skills in differentiating among literary works and in making connections among the various facets of the literary arts in their writing. By this time they are qualified at least as novice writers-about-literature and they have developed insight into the writer's craft that make them capable of critical judgements in the academic sense. While bringing their previously mastered written approaches forward to this point in their growth, students expand and synthesize these to include the kinds of writing done by the literary artists themselves.

Mature students of literature write for the same reasons as the professional writers and in some of the same ways. Their writing is of two broad kinds — critical writing about literature, including research into the background of the work when appropriate and creative writing from literature.

Appropriate Writing Tasks

Critical writing involves either interpretation of meaning and technique or judgments of relative literary quality, or both. It is an approach suited to mature students. A few cautions are in order. Detailed academic analysis ("lit. crit." in the jargon of English graduate students) has always had a limited audience. The pursuit of the niceties of literary dissection should not be pushed to the extremes of papers suitable only for a SAMLA (South Atlantic Modern Language Association) convention.

Do not lose sight of the fact that the audience for secondary students' interpretations of literature is their fellow students, not academic pedagogues. The critical machinery of analysis should never receive more attention than the work itself. Even when students research background on a Shakespearian play, for example, more time should not be spent on the Globe Theatre or Renaissance England or Shakespeare's biography than is spent on the play itself. Finally, high student interest is necessary to sustain critical writing. Monitor student writing carefully. It is better to keep assignments short or to build larger assignments in short parts and thus prevent overwhelming students while avoiding the "night before" syndrome.

There are several useful approaches to critical writing which may be used individually or in combination. Some facility with technical literacy terminology is needed to do a good job with each.

Interpreting. Interpreting literary works is an extension of the earlier *Explaining* writing task. The students interpret meaning and techniques in a complex piece of literature in detail and from a coherent point of view. They draw together the various facets of a challenging work of literature and present their complete treatment of the work that accounts for its major aspects to their peers.

Traditional Critical Methods. An extension of students' personal interpretations of the literary work is for them to adopt one of the traditional critical stances in interpreting the piece. With guided reading of the approaches, mature students should be able to apply the perspectives of 1) historical, 2) humanistic, 3) biographical, 4) psychological or 5) formalist criticism to a selected work. Textural and Archetypal criticism are probably beyond the range of advanced high school students; but they can apply one or more of the other perspectives to a challenging literary work, provided they have the opportunity for wide reading and careful technical guidance.

Researching. At least two of the critical methods require some knowledge beyond the work itself, a biographical and historical criticism. Students at the third stage of their development can profit most from researching the backgrounds of the authors and the works that they are reading. Particularly with modern writers, research of biographies and interviews of authors with their own comments on their writing are interesting to students.

The journal is a good tool for research of this kind.

Note: See Language Arts Guide 9-12, "Researching"

Critical Review. With new or unfamiliar works, students may model responses after professional critics in the popular media. Reviews in such publications as *The New York Times, Esquire* or *Newsweek* can provide the initial models and examples of the review's language.

The audience for the reviews are other students who have not read the works. Background research on the author and the work being reviewed can also be a part of the assignment.

Creating Writing is the mirror image of the detached view necessary to the critical writer.

Modeling Techniques. Students may continue to model their writing on the specific techniques of the literary artists they are reading. There is nothing wrong with that approach, and it should be encouraged.

Writing for the Same Reasons. Students also need the opportunity to write from the same sources of experience and feeling as the professional writers they are reading. This kind of writing moves beyond the modeling of a

striking technique and becomes the creation of an art form for its own sake.

Some students may never have the urge to do more than model approaches from their reading. Others, stirred by the feelings touched in their reading, will write beyond their reading. They need to be given the opportunity to grow with their own words on the page, and they need the suport of an audience of peers and an approving teacher.

Uses of the Journal

Because mature students of literature will be writing longer and more challenging analyses and evaluations, the journal is the natural place for them to develop their ideas, explore possibilities and discover associations between the various elements of the literary arts. Students should be helped in thinking through the parts of longer assignments in their journals before bringing the parts together in the final draft and sharing the whole writing with the class. Suggestions need to be made for longer and more difficult assignments on what to do first, and the specific daily journal tasks needed to build an effective piece of literary criticism. The journal is an especially effective tool for **research**. Help students form the habits of keeping notes, lists of sources, tentative and exploration ideas and preliminary drafts in the journal. The journal is a place to explore possibilities and pull together complex judgements and interpretations in writing about literature.

The journal also is the safe place for students to pursue their own creative instincts in writing. Regular opportunities need to be provided for students not only to interpret and analyze writings and writers, but also for students to express themselves as writers in their own right.

Stage #3: Sample Lesson

Drama: *Macbeth*

1. Journal writing #1: personal response. The play is short. Read it first and use the journal to talk about it on paper. Ask questions, examine characters, explore side issues, react to soliloquies, respond to actions that you like or do not like or that surprised you, catalog the unusual and the bizarre. Take the time to fish through each act for interesting or puzzling details.
2. Journal writing #2: Research. Students choose subjects for outside reading, including the background of the play, the Elizabethan view of royalty and regicide, Shakespeare's biography as it applies to the play, the historical Macbeth and critical interpretations. These are collected in the journal and shared with the class.
3. Journal writing #3: character. Reread the play, perhaps aloud this time. The focus of the journal responses for each act should be on the characters and their motivations. Macbeth and Lady Macbeth will get most of the attention, but other characters should not be ignored (e.g., the Weird Sisters, Duncan, Lady Macduff). The question to consider is — Why does the character do those things? Especially in examining Macbeth himself, an attempt should be made to see the world as he does.
4. Journal writing #4: world view and research. Students review the play a final time and make a list of lines and phrases that describe the world of Macbeth. Outside reading is assigned on issues of morality from the play and in our Shakespearian writings.
5. Conference and revision. The next task is for students to pull together their interpretations and the information accumulated on the play into a coherent description. A conference with the teacher to suggest selection of material and ways of organizing the final paper should preceed an intermediate draft. Small group sharing, and editing are advisable before the final draft.

Extensions

1. Consider the possibilities of research into assassinations for information to be used in writing imaginative narrative about the murders of political leaders.
2. Other Shakespearian tragic heroes suggest themselves for comparison to Macbeth (e.g., Brutus, Hamlet, Othello, Anthony, Lear).
3. Compare the tragedy of *Macbeth* with contemporary tragedies like Arthur Miller's *Death of a Salesman*, Tennessee Williams' *The Glass Menagerie* or Eugene O'Neill's *Mourning Becomes Electra*.

4. The great Elizabethan tragedy may also be compared to the classic Greek tragedies of Sophocles, Euripides and Aeschylus.

5. Like many writers, students may want to use famous lines from *Macbeth* as the basis for writings of their own.

Sources

Barnes, Margaret Anne. *Murder in Coweta County*. New York: Reader's Digest, 1976.

Capote, Truman. *In Cold Blood*.

Chute, Marchette. *Shakespeare of London*. New York Dutton, 1949.

Dean, Leonard F. (ed.) *Shakespeare: Modern Essays in Criticism*. New York: Oxford, 1967.

Dickey, James. "The Lifeguard" is available in *The Norton Anthology of Poetry*. New York: Norton, and *Poems:. 1957-1967*. Middletown, Conn.: Wesleyan.

Dickey, James. *Self-Interviews*. New York: Dell, 1970.

Doyle, Sir Arthur Conan. "The Adventure of the Speckled Band" is available in *Outlooks Through Literature*. Chicago: Scott, Foresman and Co. and *The Adventures of Sherlock Holmes*. London: John Murray, Ltd.

Dunning, Stephen, Edward Lueders and Hugh Smith (eds.) *Reflections on a Gift of Watermelon Pickle . . . And Other Modern Verse*. Glenview, IL: Scott, Foresman and Co., 1966.

Field, Edward (ed.) *A Geography of Poets*. New York, 1979.

Hemingway, Ernest. *In Our Time*. New York: Scribners, 1924.

Judy, Stephen N. and Susan J. Judy. *The English Teacher's Handbook*. Cambridge, Mass.: Winthrop, 1979.

Mailer, Norman. *The Executioner's Song*.

Nash, Jay Robert. *Bloodletters and Badmen*. New York: Evans, 1973.

Perrine, Lawrence. *Literature: Structure, Sound and Sense*. New York: Harcourt, Brace, Jovanovich.

Purvis, Alan C. (ed.) *How Porcupines Make Love: Notes on a Response Centered Curriculum*. Lexington, Mass.: Xerox, 1972.

Tillyard, E.M.W. *The Elizabethan World Picture*. New York: Vintage.

Wambaugh, Joseph. *The Onion Field*. New York: Delacorte, 1973.

Warren, Robert Penn and Albert Erskine (ed.) *Short Story Masterpieces*. New York: Dell, 1954.

Webster, Margaret. *Shakespeare Without Tears*. Greenwich, Conn.: Fawcett, 1961.

Wright, Louis B. *Shakespeare for Everyman*. New York: Washington Square, 1964.

Writers at Work: The Paris Review Interviews. 1st - 4th series. New York: Viking.

Zindel, Paul. *The Pigman*.